

PAPERS OF THE
ROBERT S. PEABODY FOUNDATION
FOR ARCHAEOLOGY

VOLUME EIGHT

HISTORICAL ARCHAEOLOGY AT
BLACK LUCY'S GARDEN,
ANDOVER, MASSACHUSETTS:
CERAMICS FROM THE SITE OF
A NINETEENTH CENTURY AFRO-AMERICAN

BY
VERNON G. BAKER

PHILLIPS ACADEMY – ANDOVER, MASSACHUSETTS
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To
Rip Bullen

an
archaeological
pioneer

not only in
many other fields

but also in
Black archaeology

PREFACE

This volume in the Papers of the Robert S. Peabody Foundation for Archaeology series is an unusual one, for it does not concern prehistoric but rather historic archaeology. It is about a very unusual person—a freed Black slave who lived in an old New England town during the late eighteenth and early-mid nineteenth centuries—a subject matter that very seldom gets investigated or written up by historians or prehistorians.

Yet, this study is within the framework of the purpose of this foundation, for not only did the founder, Robert Singleton Peabody, want his foundation to investigate ancient Indian sites, but also to study and develop methods of study concerning the evolution of artifacts "from simple to complex." In other words, we believe he wanted us not only to do good field archaeology and find important Indian remains, but also to develop new archaeological techniques and methods. Doc Kidder, Fred Johnson, Doug Byers, Dr. Hooton, Ted Guthe, Anna Shepard, Charlie Peabody, George Vaillant, Sam Lothrop, Elsie Clews Parsons, and many others (and, I hope, myself), have all made breakthroughs on the level of archaeological techniques and methods, and have pioneered new lines of archaeological research.

This research on Black Lucy's Garden, initiated by Ripley Bullen, ably assisted by his wife, Adelaide, has been re-analyzed and written up in this monograph by Vernon Baker who very much carries on our tradition of being in the forefront of new research in American archaeology. This excavation of Black Lucy's Garden was one of the first attempts in the 1940's by an archaeologist, trained in the anthropological field, to do historic archaeology. It is as early as any similar endeavors at Williamsburg, Jamestown, Plimouth Plantation, etc. However, not only was this at the beginning of Black archaeology, but it was also one of the first attempts to write the history of the American Black—a history that is part of our heritage but which has all too often been ignored in archaeological as well as historical research. The late Ripley Bullen's research was thirty years ahead of its time.

From a more theoretical standpoint, it was also one of the first attempts to devise cultural chronology and hypotheses about the late eighteenth and early nineteenth century American social system from the study of pottery. This was started by the Bullens and now Vern Baker has carried it to a new conceptual level that surely will be developed in the future.

Obviously, the main contributors to this volume are Ripley and Adelaide Bullen, as well as Vern Baker, but others

have assisted in bringing it into print. These would include Katie Bragdon, Lenard Loparto, and Henry Dynowski who did the art work; Cathy Askow who helped with editorial aspects; Bob Forget who aided with graphic design; and, most importantly, Theo George, who not only typed the manuscript but who also assists me in the administration of the Foundation that is responsible for this publication. Bill Glick and his staff at The Meriden Gravure Company also are owed thanks for their fine printing job.

Finally, I, as director of the Foundation, would like to thank all of the above who have once again made it possible for the Robert S. Peabody Foundation for Archaeology to make a contribution to knowledge in the field of archaeology.

Richard S. MacNeish
Director

Acknowledgments

I am indebted most to those whose skills are represented in this volume. The illustrations were done by Kathleen J. Bragdon, Lenard W. Loparto, Robert Forget, and Henry G. Dynowski, while Christopher Polson did the photography.

Richard MacNeish's assistance in all phases of the publication has been invaluable. I am also indebted to Arnold R. Mountford, Geoffrey A. Godden, and James Deetz for their technical comments on many of the ceramic artifacts. Finally, I owe special thanks to George and Patricia Bragdon for their unending support, generosity, and warmth.

Vernon G. Baker

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Fig. 1. Artist's reconstruction of the
Black Lucy's Garden site.

INTRODUCTION

Only recently has archaeological research focused on Afro-American sites. Such research has made important contributions to knowledge of eighteenth through early twentieth century Afro-American foodways, architecture, and subsistence and mortuary practices (Ascher and Fairbanks 1971; Combes 1972; Deetz 1977; Fairbanks 1972; Otto 1975, 1977; Salwen and Bridges 1971; Schuyler 1972).¹ A major reason underlying these contributions has been stated by Robert Schuyler.

American history is a long record of Anglo-American culture suppressing a wide range of other ethnic heritages (including too much variation within its own tradition). It is here that archaeology has tremendous potential for a scientific study of nationalism as a cultural and evolving process. Most ethnic and economic minorities have been purposefully excluded from our national history. Much of the history of American Indians, Asian-Americans, Chicanos, Blacks, or for that matter Appalachian Whites, is preserved more in the ground than in written records (1976:35-36).

Not only are there few primary documents about eighteenth through early twentieth century Blacks, there are fewer about Blacks which were written by Blacks (cf., Blassingame 1974). As a result, archaeological research can provide much useful information about Afro-American culture.

One of the earliest examples of historical archaeology in the United States and excavation of the site of an Afro-American is Adelaide and Ripley Bullen's excellent research conducted in 1943 at Black Lucy's Garden. Occupied by a freed Black woman named Lucy Foster, this site is an early to mid-nineteenth century rural homestead in Andover, Massachusetts. Adding to the two previous publications on this important site (Bullen and Bullen 1945; R. Bullen 1968), the present volume provides a detailed study of the ceramic vessels.

For historical archaeologists ceramic wares are important artifacts. Not only are ceramics datable, but they may reflect aspects of the behavior of those who

1. Salwen and Gyrisco (1977) provide a comprehensive, annotated bibliography of Afro-American archaeology.

2 Black Lucy's Garden

acquired and used them. Ceramics may symbolize one's social and economic position as well as one's occupation (e.g., Baker 1978; Bragdon 1977; Deetz 1973; Miller and Stone 1970; Otto 1977).

The historical archaeologist's ability to date ceramic artifacts and to suggest how they may reflect behavior is, in large part, the result of excellent research done by ceramic historians (e.g., Coysh 1971; Honey 1952; Hyde 1936; Godden 1964; Larsen 1950; Little 1969; Mankowitz 1953, Mountford 1971; Mudge 1963; Phillips 1956; Towner 1965). Potter's financial records, personal correspondences, and ceramic pattern books have been studied and information presented on the development and manufacture of various ceramic wares. These researchers also have studied actual items. Generally, however, these items are the well-preserved, unexcavated vessels which have been tucked safely away in some attic, be it in a private home or museum (Noël Hume 1974). And, it is possible that these usually elaborately decorated wares which did not find their way into the ground are not representative of items most commonly produced and used.

Thus, while the archaeologist owes a debt to and relies heavily upon the work of the ceramic historian, it is essential also to study ceramic items from beneath the ground. Only by augmenting "collectable" pieces with archaeological items from primary, cultural contexts can a more complete picture of the range of ceramics once in use be achieved. Even though it may never be possible to assign the many varieties of edge-decorated pearlware plates to particular potters, description of the many motifs may contribute to an understanding of what was produced, sold, used, and discarded. By noting associations among the shapes and decorative motifs of ceramic items, the type of site, its geographical location, and the occupation and social and economic position of its occupants, we may provide further information about the interpretive value of such items.

The objectives of the present volume are two-fold. First, since there are few detailed studies of ceramics from nineteenth century New England historical sites, the primary goal is to provide a thorough description of the shapes and decorative motifs of the vessels from Black Lucy's Garden. Decorative elements and maker's or potter's marks are described and photographed, and a profile drawing done of each vessel. The second aspect of the study is to suggest the extent to which these ceramic vessels may reflect Afro-American culture. Here, I will also discuss briefly other material ways in which Afro-American culture may be visible in the archaeological record.

Hopefully, this volume will provide information of

comparative value to researchers interested in both historic ceramics and Afro-American culture.

LUCY FOSTER

Whether Lucy was African or American-born is uncertain. In an article on the history of Andover which appeared in The Andover Advertizer, August 29, 1863, Alfred Poor writes that "...she [Lucy] was a dau. of a slave in Boston, and was given to Mrs. C. [Chandler] when she [Mrs. Chandler] was the wife of Job Foster..." (p.2).

Little documentary information about Lucy is available. Glimpses of her life, however, are provided in the recorded affairs of Hannah Foster Chandler, her first husband Job Foster, and her second husband Philemon Chandler.

Job Foster, a well-to-do yeoman farmer in Andover (ECPR),² married Hannah Ford of Wilmington, Massachusetts on March 27, 1760. They resided in Andover where Job presumably continued to farm.

When Lucy entered the Foster household is unknown, but she was present at least by 1771, since in July of that year she bore a daughter "given" to Job. The following entry appears in the records of the Andover South Parish Congregational Church: "July 14, 1771, Sarah, a child given to Job Foster and Lucy, a Negro, Child was baptized" (SPCR).³

Lucy was probably a servant in the Foster household. By the 18th century it was common throughout New England, and the North in general, for slaves to be used as domestics (Bailey 1880; Greene 1928). Females were cooks, laundresses, maids, and general household workers (Greene 1974: 110). Lucy probably served in such roles both before and after she gained her freedom, which was probably in 1780 when Massachusetts slaves were emancipated.⁴ Indeed, Lucy remained with the Fosters until Job died in 1782, and also stayed in Hannah's service until the latter's death in

2. ECPR is the abbreviation used for the Essex County, Massachusetts probate records, Salem, Massachusetts.

3. SPCR is the abbreviation used for the South Parish Congregational Church records, Andover, Massachusetts.

4. During the first half of the 19th century many northern Blacks, although no longer slaves, remained as laborers and servants (Litwack 1961; Provine 1973).

4 Black Lucy's Garden

1812 (ECPR).

Shortly after Job Foster's death, Hannah remarried. Her second husband, Philemon Chandler, was also a well-to-do yeoman farmer in Andover (ECPR). The marriage occurred on February 2, 1789 (SPCR). Exactly when or how Hannah and Philemon met is unclear, but both served as appraisers of Job's estate. John Abbot, Jr., Joseph Ballard, Philemon Chandler, and Hannah Foster, administrator of the estate, appraised Job's real and personal property at £1046 17 04 (ECPR). But, on March 31, 1785, Joseph Foster, a son of Job and Hannah, complained to the probate court that substantial personal property had been omitted from his father's probate inventory (ECPR). Benjamin Greeleaf, judge of probate for Essex County, ordered the appraisers to re-evaluate the deceased's movables. On July 29, 1785, John Abbott, Jr., Philemon Chandler, and Hannah submitted an addendum to Job's inventory which included additional personal property valued at £49 06 04 (ECPR).

Since Job died intestate and the documents of administration of his personal property have not survived, it is uncertain what percentage of his movables was awarded to Hannah. With respect to the real estate, however, she received one-third of all her late husband's holdings. Greeleaf appointed a committee of Andover freeholders "...to divide and set off by metes and bounds, one-third part... of all the real estate of Mr. Job Foster, yeoman, unto his widow Mrs. Hannah Foster for her use and improvement during her natural life" (ECPR). The committee recommended, and the court approved that Hannah be given certain tracts of land plus "...the east end of the dwelling house [Job's] from the top to the bottom as far as the middle of the chimney together with the south half of the cellar" (ECPR).

Hannah, attended by Lucy, probably remained in Job's house until 1789. At this time she remarried, and, along with Lucy, moved to the Chandler homestead.

Two events marked Lucy's stay in the Chandler home: 1) "On Oct. 20, 1792, bapt. Peter, son of Lucy Foster, negro woman," and 2) on September 22, 1793, Lucy was admitted to the South Parish Church on profession of faith (SPCR). The father of Lucy's son is unknown as is her role in the Chandler household. What is certain, however, is that by 1800, both Hannah and Lucy no longer resided in Philemon's house. In recognition of kindness shown him in his later years, Philemon bequeathed Hannah \$610.16, plus flax, wool, soap, cyder, apples, and the right to remain in his dwelling house for one year after his death (ECPR). He died on October 7, 1799 (SPCR).

By 1800, then, it is probable that Hannah and Lucy were

again living on the Foster homestead. Hannah died on December 25, 1812, and the real estate mentioned both in her will and probate inventory clearly indicates that, at least at the time of her death, she was residing in her first husband's house (ECPR). Moreover, these documents reveal Hannah's beneficent feelings toward Lucy. In the first item of her will, Hannah writes, "I give and bequeath to Lucy Foster the Black girl who lives with me...one cow, I also give to said Lucy one acre of land...[boundaries are given]" (ECPR). Here Lucy built a cottage in which she lived the remainder of her life.

In the 1863 newspaper article mentioned above, Alfred Poor gives the only known description of Lucy's dwelling place.

When we get nearly over the plain we pass by the road which leads through the woods over the Chandler Bridge and the river street, and as we leave the plain, a sand bank called Black Lucy's garden, so named because a colored woman once had a cottage between this and the meadow, on an acre of land that was bequeathed to her by wid. Chandler. Capt. Joshua Ballard, with about \$150 of her [Lucy's] own money, together with some more contributed by her friends, built her cot. about 1815, in which she lived about 30 years...(p.2).

Poor's account is corroborated by primary information. First, Hannah's will, executed by Joshua Ballard, indicates that Lucy was given the acre of land (ECPR). Second, the \$150 of "her own money" used to build her cottage is probably accounted for in the administration of Hannah's estate. The largest note paid from the estate is \$126.15 to Lucy Foster (ECPR). And third that Lucy occupied the cottage for about 30 years is supported by the fact that she died in 1845, age 88, just 30 years after the dwelling was built (SPCR).

How Lucy supported herself during the 30 years she lived in the cottage is uncertain. Although she was 58 years of age by 1815, she may have continued to be a servant, doing chores for local Andover families. However, Hannah's death left her economically impoverished. Lucy's indigence is demonstrated by the dole she received from the South Parish Church. Immediately after Hannah's death, Lucy is identified as needy, and remains one of the parish poor until her death (see table 1). By 1844 her health is failing and her economic condition is desperate. The following information is taken from the accounts of the Overseers of the Poor.

6 Black Lucy's Garden

January 1844, an order to Joshua Ballard for supplies furnished Lucy Foster (state pauper) \$23.42.

February 17, 1844, an order to Dr. Daniel Wardell for attendance on Lucy Foster \$1.34.

October 7, 1844, an order to Joshua Ballard for relief of Lucy Foster \$21.61.

July 7, 1845, an order to William Balduni for expenses for Lucy Foster \$1.25.

November 4, 1845, an order to Joshua Ballard for supplies to Lucy Foster \$1.75.⁵

In this last account Ballard obviously is being reimbursed for funds already spent, since Lucy died of asthma on November 1, 1845 (SPCR).

5. Lucy's support from the Andover Overseers of the Poor prior to January 1844 is given in Appendix 1.

Table 1

Lucy Foster's Annual Dole from the Fund for the
Relief of Indigent Persons in the South Parish
Congregational Church, Andover, Massachusetts

<u>Year</u>	<u>Amount of annual dole</u>
1813-21	\$1.00
1822-23	1.50 per year
1824-25	2.00 per year
1826	3.00
1827	1.50
1828	2.00
1829	no records
1830-35	2.50 per year
1836	3.00
1837-38	5.00 per year
1839-45	4.00 per year

BLACK LUCY'S GARDEN

Black Lucy's Garden, so named from the reference in Alfred Poor's article, was identified and excavated by Adelaide and Ripley Bullen in 1943.⁶ The house does not survive, but excellent information in Hannah's will plus documents that describe other properties allowed the accurate location of Lucy's one acre (see map 1).

Features associated with Lucy's occupancy are the cellar of the house, a well, a vegetable cellar, and a dump (see map 2). Prior to excavation none of these features had suffered any disturbances. The Bullens' excavation techniques were beyond reproach. Features were excavated as isolated units, and horizontal and vertical provenience of cultural materials, and subtle differences in soil stratigraphy were recorded. All features were excavated completely.

The house partially burned probably soon after Lucy's death, and was rummaged through for usable building materials (Bullen and Bullen 1945:20). Importantly, there was no further occupation of the site. Excavation revealed charred wood as well as ceramic wares manufactured no later than the mid-nineteenth century. Based on the number of sherds, the ceramic assemblage includes large percentages of pearlware, redware, and creamware, and small percentages of Chinese porcelain, delftware, jackfield ware, local stoneware, and hardwhite ware (see table 2). Furthermore, the absence of ironstone, which first appears circa 1810 and continues through the nineteenth century (Godden 1971) is negative evidence supporting the mid-nineteenth century as the time of final occupation.

Although ceramic sherds were collected from the surface in proximity to the cellar, the majority of the sherds was recovered from the features. Moreover, sherds from the same vessels were found in the different features, indicating that deposition was contemporaneous (see table 3).

The cellar, made of dry-laid fieldstone, measured approximately 12 x 12 feet. Its floor was approximately 55 inches below the top of the walls (Bullen and Bullen 1945:19). This feature probably was not consciously used for deposition of ceramics and other trash. Ceramics excavated from the cellar were deposited probably as a result of the destruction of the dwelling. Sherds on the surface in

6. The original site designation number is M-12/79. As of 1977, the revised designation provided by the Massachusetts Historical Commission is 19-ES-247.

proximity to the house may have fallen into the cellar as a result of the scavenging for building materials. This interpretation is supported by the small quantity of sherds recovered, plus the fact that 76% of the sherds matched those found in other features.

The well was approximately 3 feet in diameter and 70 inches in depth (Bullen and Bullen 1945:21). It was constructed of dry-laid fieldstone, and contained 1 unbroken vessel, 2 vessels which were fully reconstructed, and sherds from vessels found in other features. The processes of deposition were probably accidental and purposeful. Whole vessels most likely fell into the well by accident, while some sherds were consciously discarded there.

The vegetable cellar was an intentionally dug oval pit. Its maximum dimensions were 84 x 102 inches, and its depth was 43 inches below grade (Bullen and Bullen 1945:20). Although not originally intended for trash, assuming that its original function was for food storage, nonetheless, the pit was used as a dump. Ceramic sherds as well as other cultural materials were retrieved from this feature.

The majority of the ceramics was excavated from the dump southwest of the cellar hole. This feature was a clearly delimited, sub-surface pit. It was roughly rectangular in shape, measuring approximately 10 x 20 feet in extent, and 6 inches in depth (Bullen and Bullen 1945:18-19). The pit was a natural depression not purposefully dug to accommodate trash, but nevertheless consciously used as a dump for ceramics and many other cultural materials.

These four features had clear focus, while in terms of the ceramics the highest to lowest visibility was observed in the southwest dump, the well, the cellar, and the vegetable cellar, respectively. James Deetz has defined these concepts in the following way:

By focus is meant the degree to which archaeological features can be read clearly and unambiguously. The visibility of an archaeological feature is primarily a function of the quantity of material which is observed. A house which was occupied briefly and had no later modifications might leave a set of footings, chimney base, and cellars to be excavated by the archaeologist. Such a feature has clear focus as well as high visibility (1974:3-4).

Although defined primarily in terms of archaeological, architectural features, these concepts are applicable to the

archaeological record in general. Cellar holes, wells, and trash deposits all have various degrees of focus and visibility. What is more, the degree of focus and visibility of features is important since it influences the quantity of cultural materials which the archaeologist can possibly retrieve. With respect to historic ceramics, it is probable that large numbers of sherds which can be reconstructed to vessels will come from archaeological contexts having clearly focused, highly visible features (Baker 1978; Ferguson 1975; Moran 1976). On sites where such features never existed or were destroyed, the likelihood of excavating large quantities of sherds that can be reconstructed to vessels is slight.

The features at Black Lucy's Garden contained more than 2,000 sherds which were reconstructed to 113 vessels.

Table 2
Ceramic Types in Percentage of Total Sherds

<u>Type</u>	<u>%</u>
pearlware	64
redware	17
creamware	13
Chinese porcelain	2
delftware	1
jackfield ware	1
local stoneware	1
hardwhite ware	1

Table 3

Ceramic Sherds from Features in Percentage of Total Sherds

<u>Features</u>	<u>%</u>
southwest dump	61
well	12
cellar	4
vegetable cellar	3
southwest dump + cellar	8
southwest dump + well	6
southwest dump + vegetable cellar	2
southwest dump + cellar + well	4

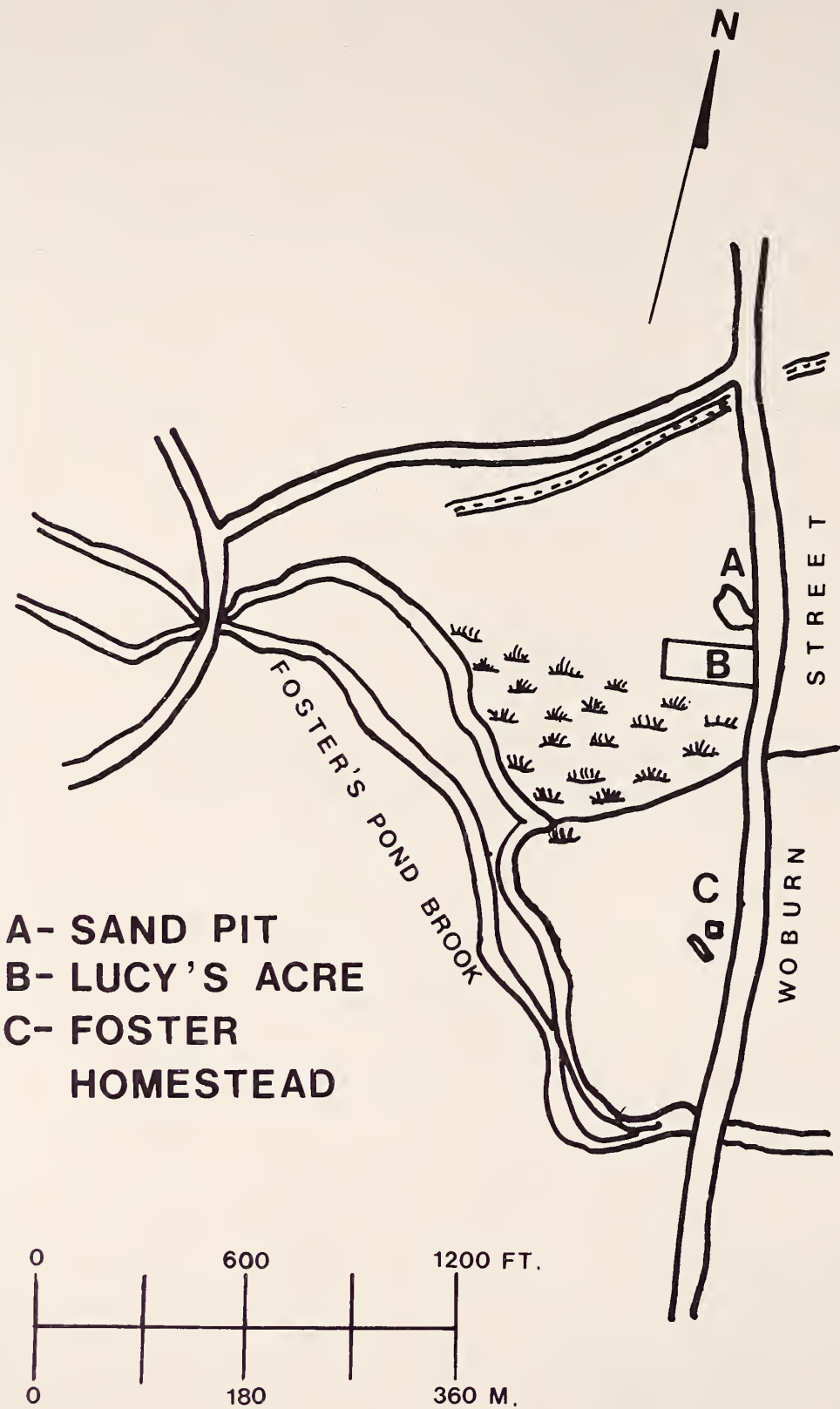
Table 3

Reconstructed Ceramic Vessels from Features
in Percentage of Total Vessels

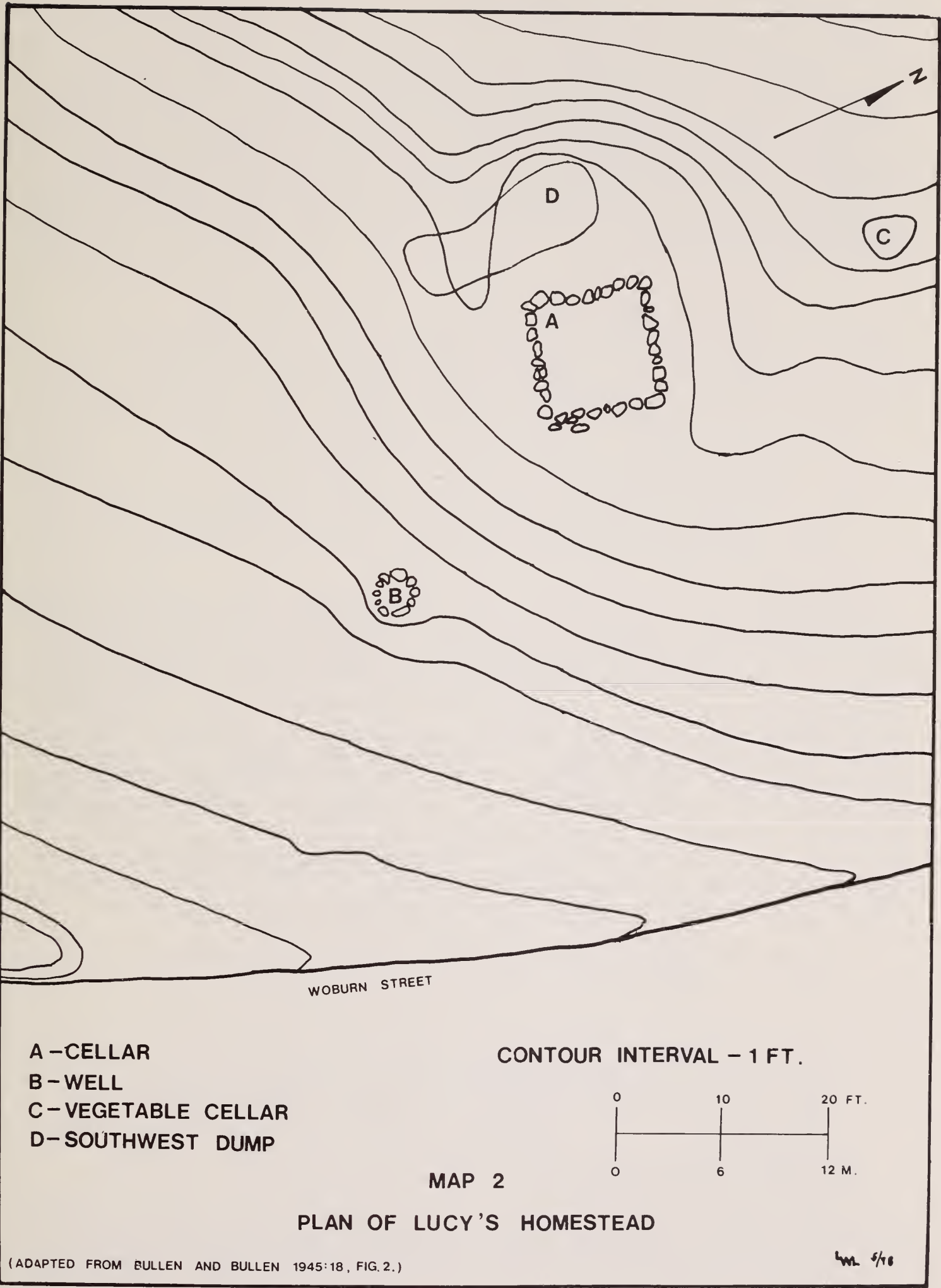
<u>Features</u>	<u>%</u>
southwest dump	55
well	13
cellar	6
vegetable cellar	3
southwest dump, cellar	12
southwest dump, well	4
southwest dump, vegetable cellar	3
southwest dump, cellar, well	4

MAP 1

SKETCH MAP OF LAND ALONG WOBURN STREET,
ANDOVER, MASS.



(ADAPTED FROM BULLEN AND BULLEN 1945: 17, FIG. 1)



METHOD OF CERAMIC CLASSIFICATION

Methods of artifact classification have long been an issue of debate among American archaeologists (e.g., Ford 1954; Gifford 1960; Hill and Evans 1972; Rouse 1960; Sabloff and Smith 1969; Spaulding 1953). Historic artifacts, especially late eighteenth and nineteenth century European ceramics, however, present relatively few classificatory problems. This is due mainly to informative documentary data. As Deetz writes:

European-made ceramics...are complex and very diverse, but since so much research has been done on the history of the pottery industry in England and continental Europe, it is not unusual to know how the makers of this pottery classified, named, and traded their wares. To apply strictly formal classificatory methods to this material and ignore the historical data is like trying to reinvent the incandescent lamp by candlelight while ignoring the light switch at one's elbow (1977:13).

As well as providing information about the ways potters classified their wares, documents contain information about the classificatory terms used by merchants and consumers. Ceramic pattern books, newspaper advertisements, and probate inventories indicate that potters, merchants, and consumers very often employed the same attributes to classify ceramics. These attributes, I suggest, were vessel shape and glaze and/or paste. Importantly, this ordered combination of attributes may form the basis for an "emic" classification of historic ceramics.⁷ This may be especially possible for British ceramic wares of the late eighteenth and nineteenth centuries such as creamware, pearlware, and hardwhite ware about which there is copious documentary information.⁸

Since merchants and consumers used a variety of terms

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7. Briefly, the concept emic means "to experience that culture and to learn something of it from the insider's (the sophisticate's) point of view" (Goodenough 1970: 110); that is, as a member of that culture. For further discussion of emic classification and analysis see Harris (1968:568-604).
 8. For redware, particularly those items for which manufacturing origin cannot be determined, identifying emic classificatory terms may not be possible (cf., Turnbaugh 1976).

to describe glaze and/or paste, these attributes may have been of secondary importance for classifying ceramic items. For example, most historical archaeologists and ceramic historians use the terms creamware and pearlware to refer to wares which eighteenth and nineteenth century British potters called cream-colored or Queen's ware and pearl-white or blue and white ware, respectively (Noël Hume 1973:232-235). Yet, terms which appear in eighteenth and nineteenth century advertisements and inventories, such as China Ware, Blue and White China, Burnt China, and Enamelled China, provide interpretive problems for they may refer to pearlware or Chinese or English porcelain.

Terms used to describe vessel shape, however, present little interpretive difficulty since they were employed consistently in pattern books, advertisements, and inventories. Moreover, terms for vessel shape very often carried an implied function. For example, there are labelled illustrations in Josiah Wedgwood's 1817 ceramic pattern book for soup tureens, water ewers, fruit baskets, fish dishes, and tea cups, pots and saucers (Mankowitz 1953). And, it is probable that the items which potters classified as tea cups were the same as those that the merchants advertised as tea cups, as well as the same as those from which consumers drank tea. Certainly, any number of other beverages may have been drunk from a tea cup, but the consistent occurrence and use of a special function label implies a strong bond between the function and the vessel.

That merchants employed the same terms as potters to classify dinner and tea services is indicated by the following advertisement which appeared in The Salem (Massachusetts) Gazette on June 15, 1810:

For sale by Wait and Peirce at their
store, Federal Street, Salem.

A few boxes of China Ware, consisting
of 1 Dinning Set, 171 pieces: 18 inch
Fish Dishes, with Drainers: Oval Vegetable
Dishes, with Covers: 12, 14, 16,
18, and 20 inch Dishes: large and small
plates of different kinds: square Sallad
Bowls: Cream Ewers: Tea Sets, 49 pieces
each: open work Fruit Baskets and
Stands.

Finally, probate inventories provide us with the consumers' terms for vessel shape. The personal estate of William Bourn of Marblehead, Massachusetts, as recorded on April 6, 1773, includes the following ceramic items:

- 11 pudding dishes
- 3 large Burnt China bowls
- 6 Burnt China plates
- 2 China Sugar dishes
- 6 white plates
- 1 stone Fruit Dish
- 2 Turtle Shell Tea Pots

Although vessel shape may be a common classificatory denominator for potters, merchants, and consumers, the attributes of glaze and paste are nonetheless useful for determining differences in production and chronology among ceramic wares.

On the basis of differences in paste, the vessels from Black Lucy's Garden fit into three well-known ceramic classes—earthenware, stoneware, and porcelain.

Earthenware is characterized by a soft, water-absorbent body which is sometimes lead glazed to make it impermeable. Lead glazing results in a smooth, shiny surface. Since pure lead glaze is transparent, the color which results from glazing is caused by additives such as cobalt or oxide of tin (Deetz 1977:47; Noël Hume 1969).

Stoneware, unlike earthenware, does not have a water-absorbent body. This is so because stoneware is fired to a higher temperature (1200-1400° centigrade) than earthenware. Vessels made of stoneware may be unglazed. Often, however, they were salt glazed. Dissimilar to lead glazing, salt glazing produces a finely pitted finish somewhat like the surface of an orange peel (Mountford 1971:xvii).

Porcelain is also impermeable to water. It is made of a particular clay—kaolin—which accounts for its white body. What is more, porcelain is translucent, which further distinguishes it from earthenware and stoneware (Deetz 1977:49; Noël Hume 1969).

The earthenware vessels from Black Lucy's Garden fit into six well-known types. A type is defined on the basis of paste and glaze. The six types are delftware, creamware, pearlware, hardwhite ware, jackfield ware, and redware. Since much research has been done on these types the discussion here will be brief.

Delftware

Delftware has a whitish-yellow to pink body and a lead glaze which contains oxide of tin. The tin additive results in an opaque-white glaze which is very thick, and is prone to flake-off the body. Prior to firing, this glaze could be decorated by handpainting various floral, human, or animal

motifs. Colors used for decoration include cobalt blue and manganese purple (Noel Hume 1969:105-106). Decoration consisting of only one color is referred to commonly as monochrome, while decoration of more than one color is called polychrome. Although delftware has a long history (e.g., Noël Hume 1969:105-110; 1977), the vessels from Black Lucy's Garden probably were made in England during the eighteenth century.

Creamware

Creamware has an off-white body and yellow lead glaze which appears yellowish-green where it collects in crevices such as in foot-rings. Production of this ware probably began circa 1762, and can be accredited to the English potter Josiah Wedgwood (Noël Hume 1969:124-125). Creamware, however, was produced by many British potteries from the time of its introduction through circa 1820 (Noël Hume 1973; South 1972; Towner 1965).

Two techniques used to decorate creamware and present on the vessels from the site are edge-decorating and annular-decorating. Edge-decorating on creamware refers to embossing, incising, or molding the rim of a vessel, usually plates or soup-plates (Mankowitz 1953; Noël Hume 1969; Towner 1965). Annular decorating refers to vessels with horizontal bands of color under the glaze (underglaze). Black, green, and brown were common colors. This method of decoration often was used to fill in engine-turned grooves. A subset of annular-decorating is mocha-decorating. Mocha refers to annular wares that are decorated with fernlike ornaments (Noel Hume 1969:131-132). Annular-decorated creamware may date from circa 1780 through 1815 (Noël Hume 1969; South 1972).

Pearlware

Pearlware has a whiter body than creamware owing to the addition of chert to the paste (Noël Hume 1973:233). Also, unlike creamware, the glaze on pearlware has a bluish-white tint. This is largely the result of adding cobalt to the glaze (Noël Hume 1973:233). The bluish cast is especially noticeable in crevices of vessels. The invention and naming of this ware can be accredited to Josiah Wedgwood circa 1780; he named it "pearl white" (Noël Hume 1973:232). As with creamware, pearlware became very popular and was produced by many British potters from circa 1780 through 1840 (Noël Hume 1969, 1973; South 1973).

Decorative techniques applied to pearlware and present on the vessels from Black Lucy's Garden include monochrome and polychrome underglaze handpainting, edge-decorating, mocha, transferprinting, and molded details.

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Underglaze handpainting simply refers to applying decorative motifs by hand prior to applying the glaze. The most common monochrome color was blue, while polychrome colors included various shades of blue, orange, green, brown, and red. Stencils often were used to apply polychrome motifs (Noël Hume 1969:129).

As with creamware, edge-decorating involves embossing, incising, or molding the rim of a vessel, generally plates or soup-plates. On pearlware, however, edge-decorating also includes underglaze painting. Blue and green were the predominant colors (Noël Hume 1969:131). Mocha decoration on pearlware is the same for creamware.

The process of transferprinting, simply put, involves seven basic steps: 1) engraving a copper plate with a motif, 2) warming the plate, spreading the ink for printing over the metal, and working it into the details of the engraving, 3) cleaning the surface of the plate of excess ink, 4) placing the transfer paper on the plate and applying pressure so that the motif appears on the paper, 5) "transferring" the paper to the biscuit vessel, 6) removing the paper and heating the vessel to fix the inked motif, and 7) glazing the vessel (Coysh 1971:7). Transferprinting on pearlware became popular circa 1795, and continued through 1840 (Noël Hume 1969:129; South 1973). Often the color of the ink provides good chronological information. Medium dark and dark blue were in use from circa 1795 through 1830, while light blue, pink, purple, sepia, green, and black were used from circa 1830 through 1840 (Laidacker 1951:ix).

Hardwhite ware

Hardwhite ware is characterized by a harder body than pearlware, plus by the absence of the bluish tint of the glaze. Hardwhite ware began to replace pearlware by circa 1820, and was produced by many British potteries through the nineteenth century (Noël Hume 1969:130-131; South 1972). Similar to pearlware, hardwhite ware vessels often were decorated by transferprinting.

Jackfield ware

Jackfield ware is characterized by a thin body which may be purple, gray, or red in color. This ware also has a distinctive deep-black, lustrous glaze. Jackfield was produced by British potters from circa 1745 through 1790 (Noël Hume 1969:123).

Redware

Redware is characterized by a reddish-brown body which is often lead glazed. This type of ware was made in both

Britain and America during the seventeenth, eighteenth, and nineteenth centuries. Although the manufacturing origin of certain items can be assigned with certainty to Britain, the majority of the items found on American sites may be either British or American in origin (Watkins 1950).

With respect to stoneware, only one type was present at Black Lucy's Garden—local stoneware.

Local stoneware

Local stoneware, especially that produced in Eastern Massachusetts during the late eighteenth and nineteenth centuries, generally is characterized by a buff body as well as by a salt glaze finish (Watkins 1950:80-91).

Within the porcelain class, the type present at Black Lucy's Garden is Chinese porcelain.

Chinese porcelain

Ivor Noël Hume provides an excellent general description of this type of ware.

Chinese porcelain was made from a combination of kaolin clay and a finely ground feldspathic rock...and can be distinguished from other ceramic wares by a high-gloss glaze fused to the body and which never flaked... In section the body ranges from pale gray to off-white, is extremely tight-grained, and the glaze clings to it in a thin, translucent line on both sides (1969:258).

The porcelain vessels from the site were decorated by overglaze handpainting in various shades of red, gold, and brown. This decorative technique as well as these colors are characteristic of Chinese porcelain exported to America during the late eighteenth and early nineteenth centuries (Noël Hume 1969:259).

DESCRIPTION OF VESSELS

In this section each ceramic vessel from Black Lucy's Garden is identified according to shape, type, decorative technique, probable date range of manufacture, and archaeological provenience. A profile drawing is done for each vessel. Photographs and descriptions of decorative motifs are provided as well as a brief discussion, where appropriate, of such features as maker's marks. Finally, tabulation of the vessels according to shape and type is presented at the end of the section.

Figure 2

accession #: 7594

shape: bowl

type: delftware

decorative technique: underglaze blue handpainted

date range of manufacture: 18th century (Noël Hume 1969)

archaeological provenience: southwest dump, cellar

discussion: Vessel has a "buff" body that compares to Munsell color notation 2.5Y 8/4. The glaze compares to notation 5B 8/1, while the "blue" decorative motif compares to 5PB 4/6 (see photo).

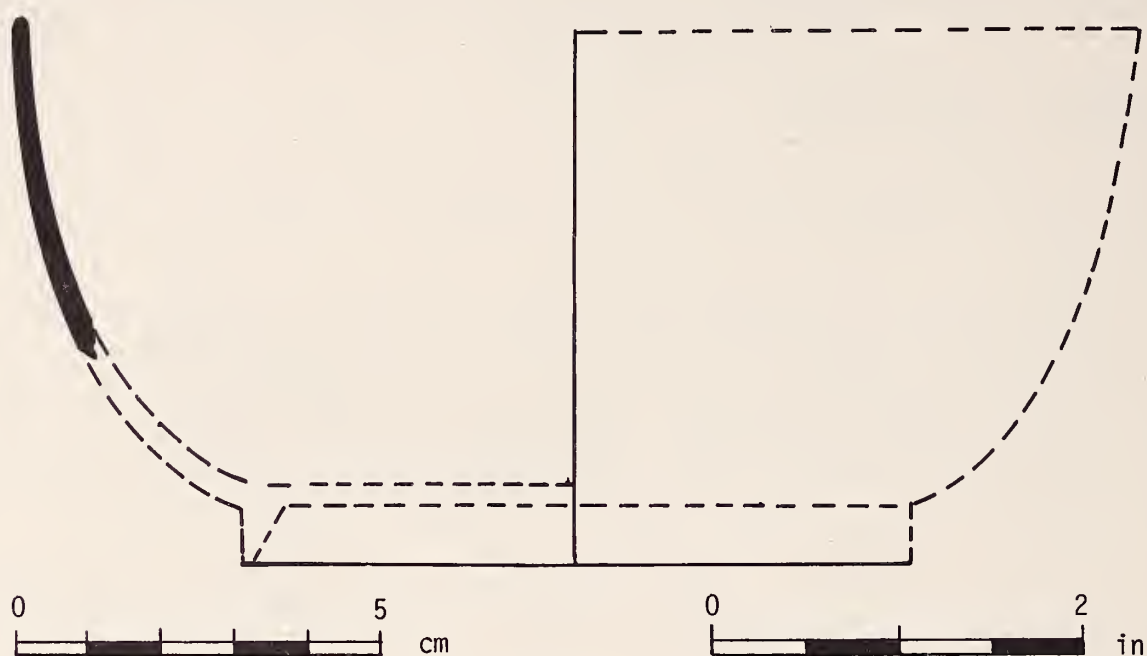


Figure 3

accession #: 7752
 shape: bowl
 type: delftware
 decorative technique: undecorated
 date range of manufacture: 18th century (Noël Hume 1969;
 South 1972)
 archaeological provenience: southwest dump, cellar

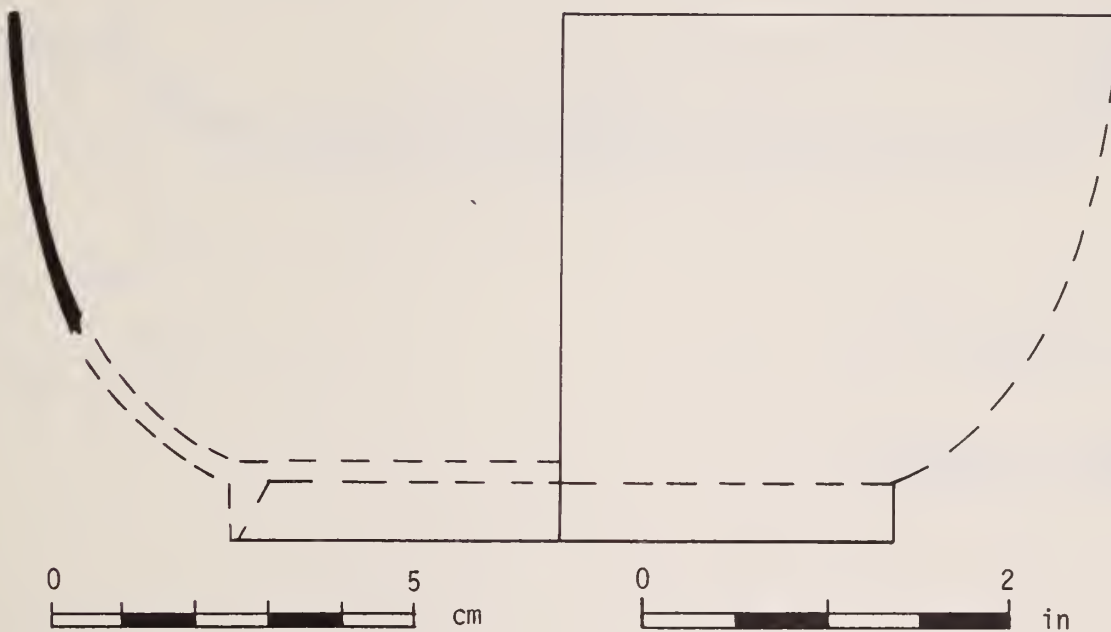
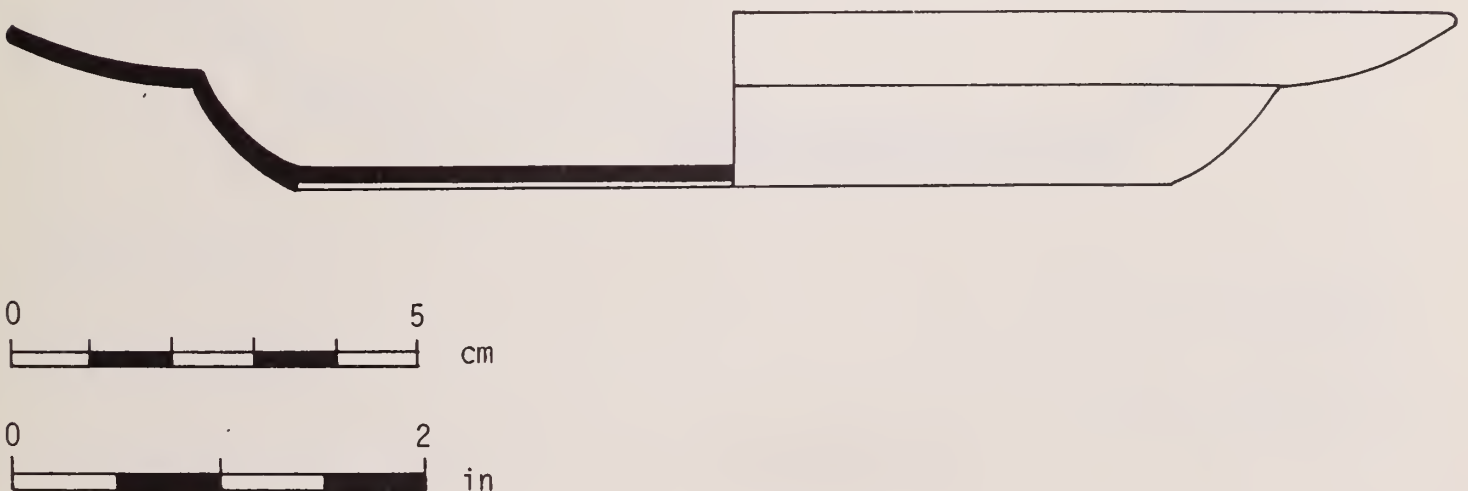


Figure 4

accession #: 7601
 shape: plate
 type: creamware
 decorative technique: undecorated
 date range of manufacture: c. 1762-1820 (Noël Hume 1969;
 South 1972)
 archaeological provenience: southwest dump



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Figure 5

accession #: 7766

shape: plate

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: well



Figure 6

accession #: 7600

shape: soup-plate

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump



Figure 7

accession #: 7610
 shape: plate
 type: creamware
 decorative technique: undecorated
 date range of manufacture: c. 1762-1820 (Noël Hume 1969;
 South 1972)
 archaeological provenience: well

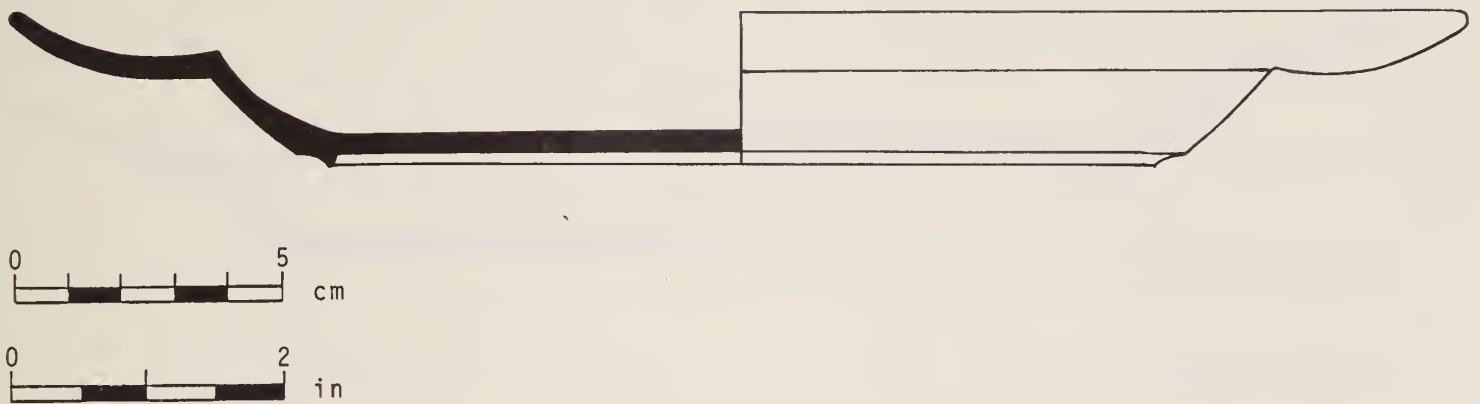
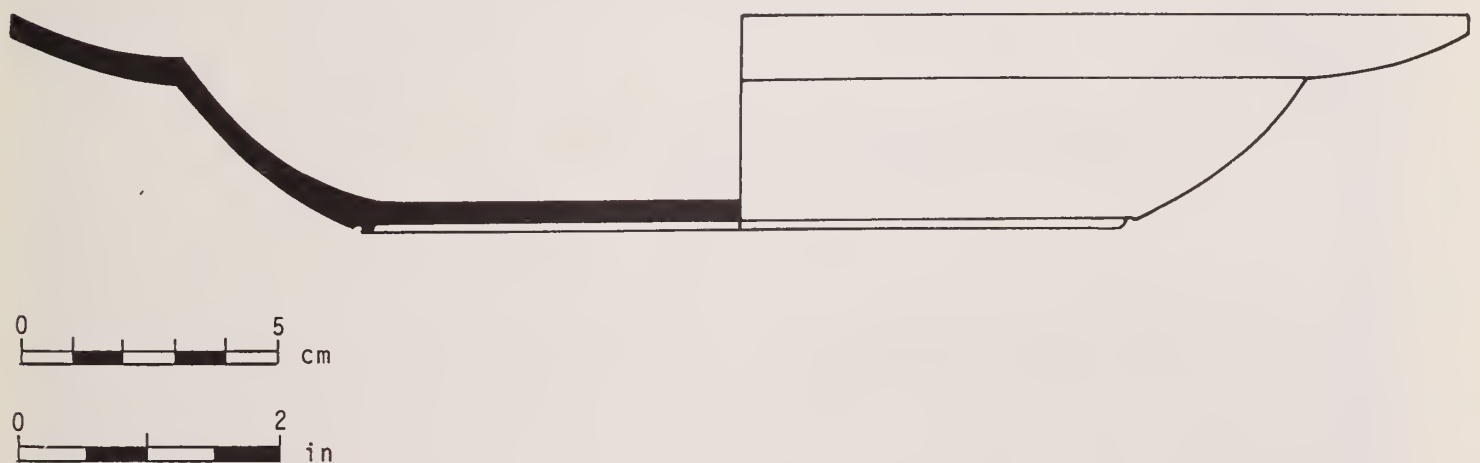


Figure 8

accession #: 7553
 shape: soup-plate
 type: creamware
 decorative technique: molded rim—Royal pattern (Noël Hume
 1969:116; Towner 1965)
 date range of manufacture: c. 1762-1820 (Noël Hume 1969;
 South 1972)
 archaeological provenience: cellar



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Figure 9

accession #: 7554

shape: plate

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: cellar



Figure 10

accession #: 7767

shape: plate

type: creamware

decorative technique: molded rim--octagonal in form

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump



Figure 11

accession #: 7608

shape: plate

type: creamware

decorative technique: edge-decorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: well

discussion: This vessel has an unpainted, raised-frond
decoration on the rim (see photo).



Figure 12

accession #: 7740

shape: soup-plate

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump

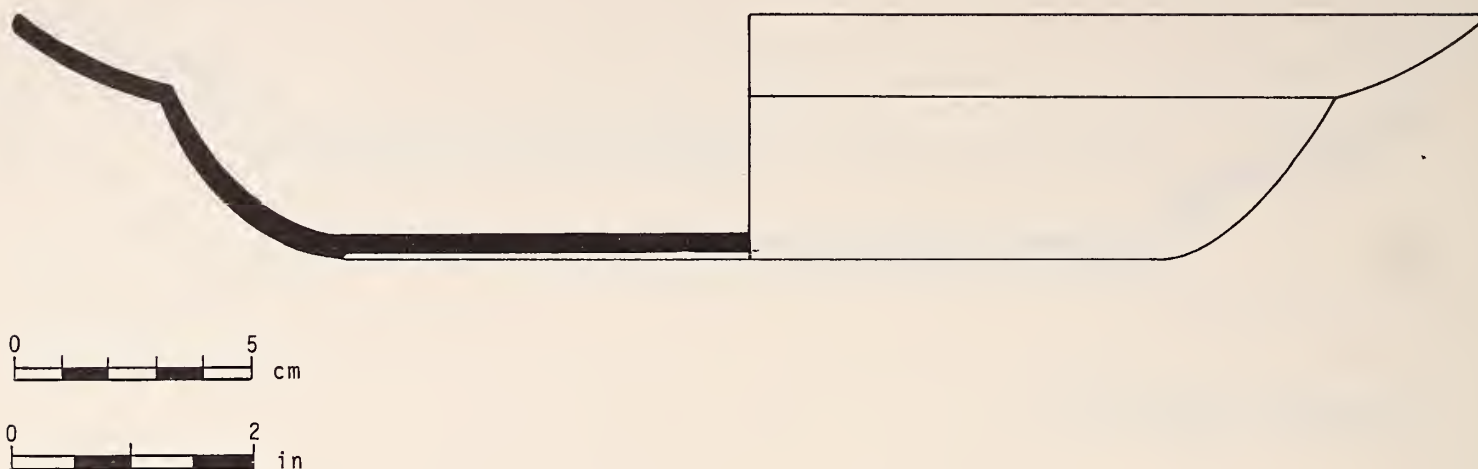


Figure 13

accession #: 7762

shape: bowl

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump

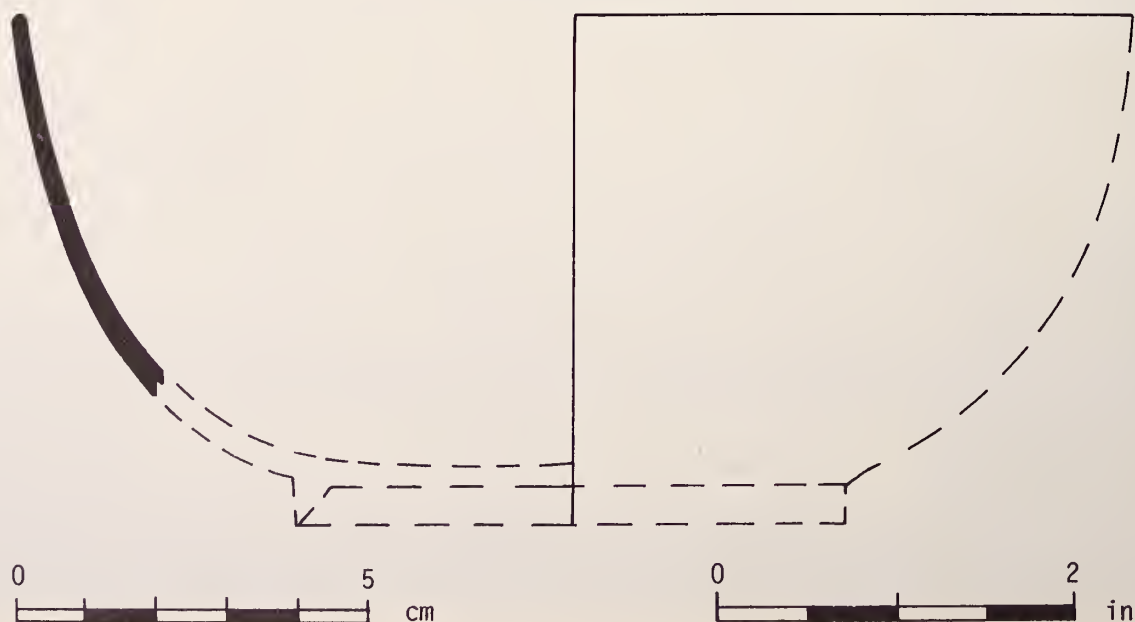


Figure 14

accession #: 7761
 shape: bowl
 type: creamware
 decorative technique: undecorated
 date range of manufacture: c. 1762-1820 (Noël Hume 1969;
 South 1972)
 archaeological provenience: southwest dump

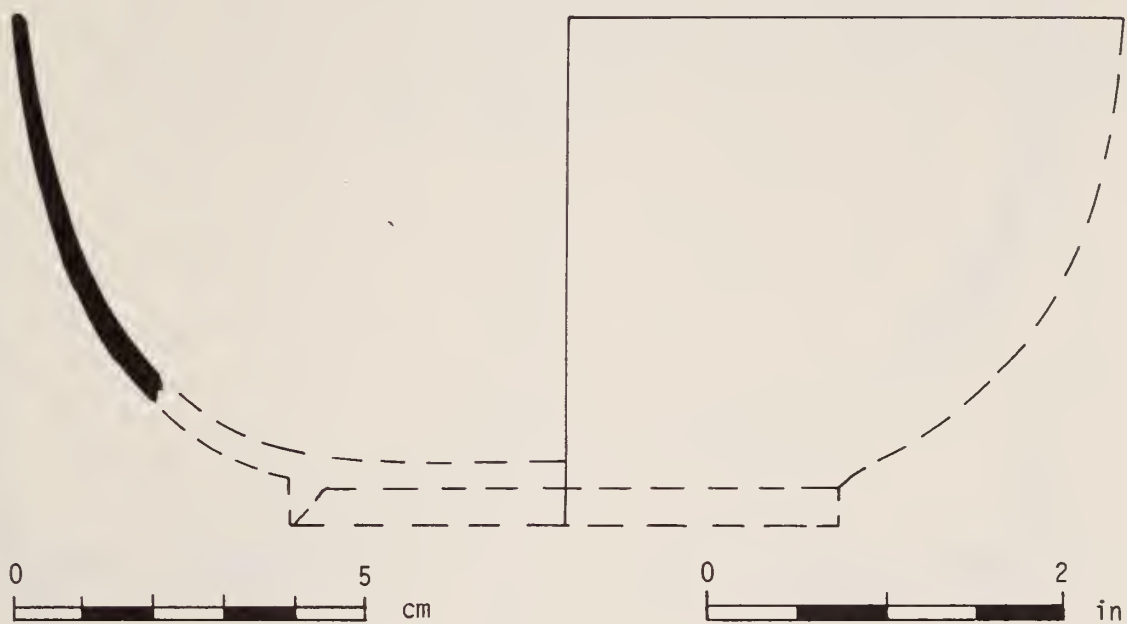


Figure 15

accession #: 7604
 shape: bowl
 type: creamware
 decorative technique: undecorated
 date range of manufacture: c. 1762-1820 (Noël Hume 1969;
 South 1972)
 archaeological provenience: southwest dump

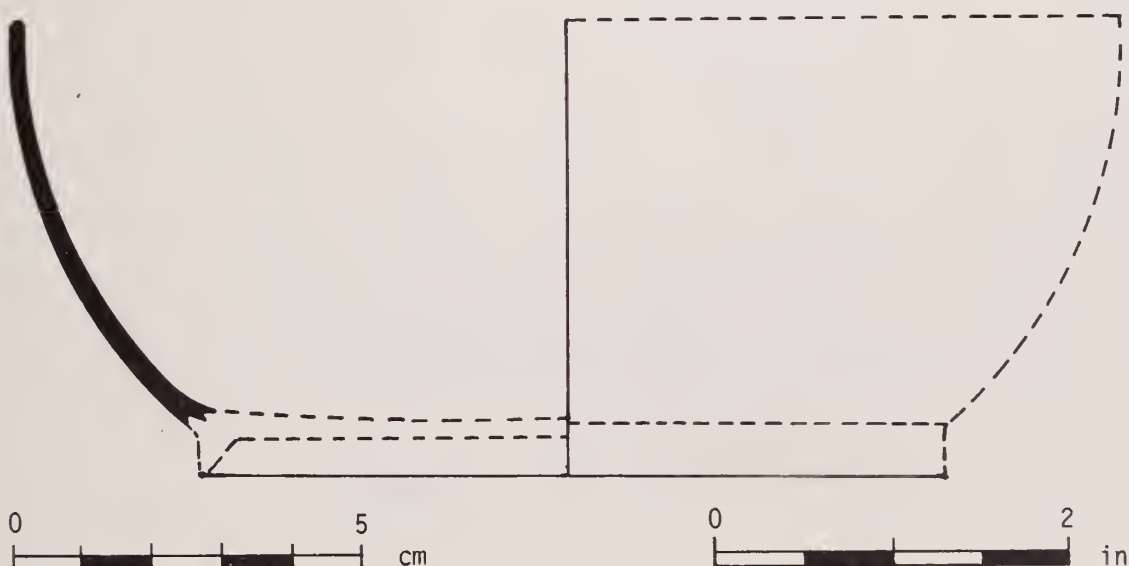


Figure 16

accession #: 7745

shape: bowl

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump

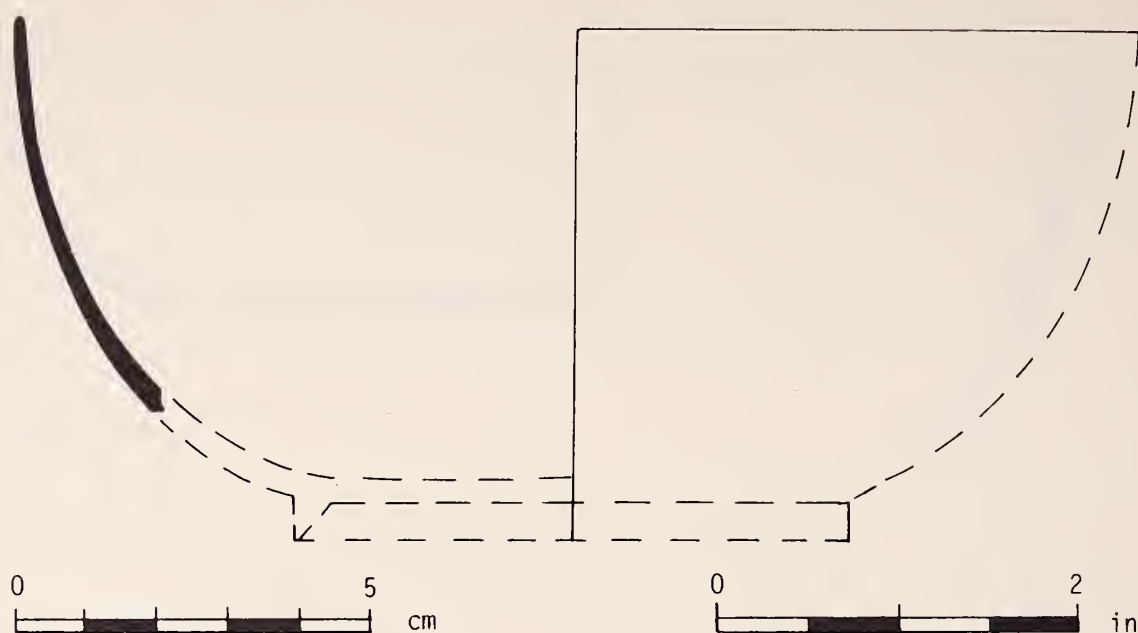


Figure 17

accession #: 7749

shape: bowl

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969)
South 1972)

archaeological provenience: southwest dump

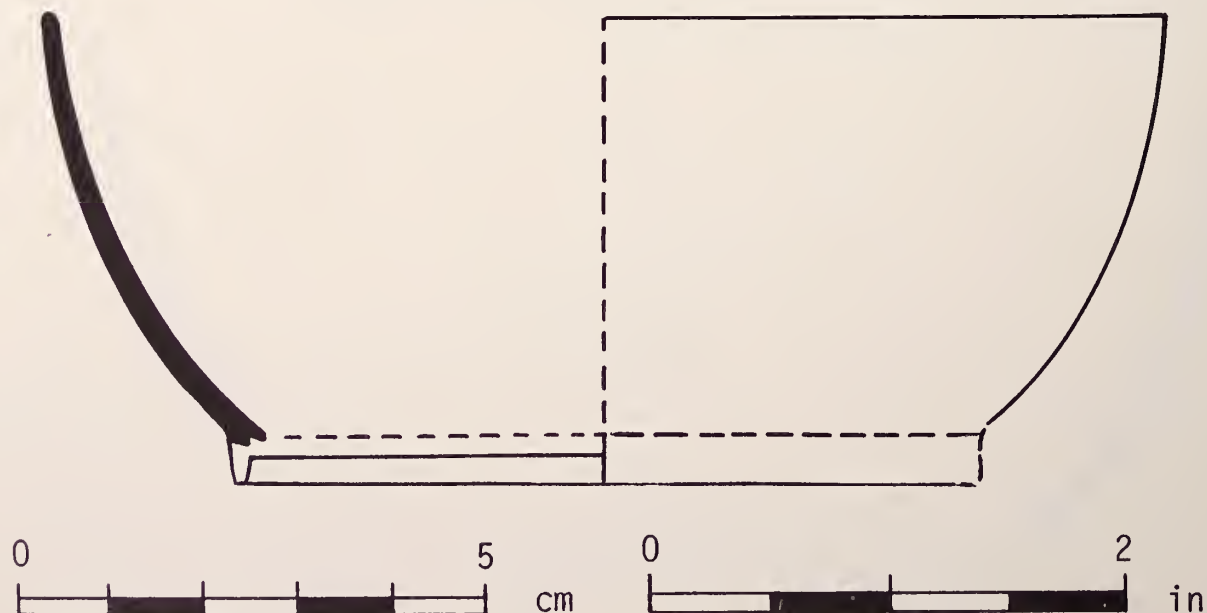


Figure 18

accession #: 7756

shape: bowl

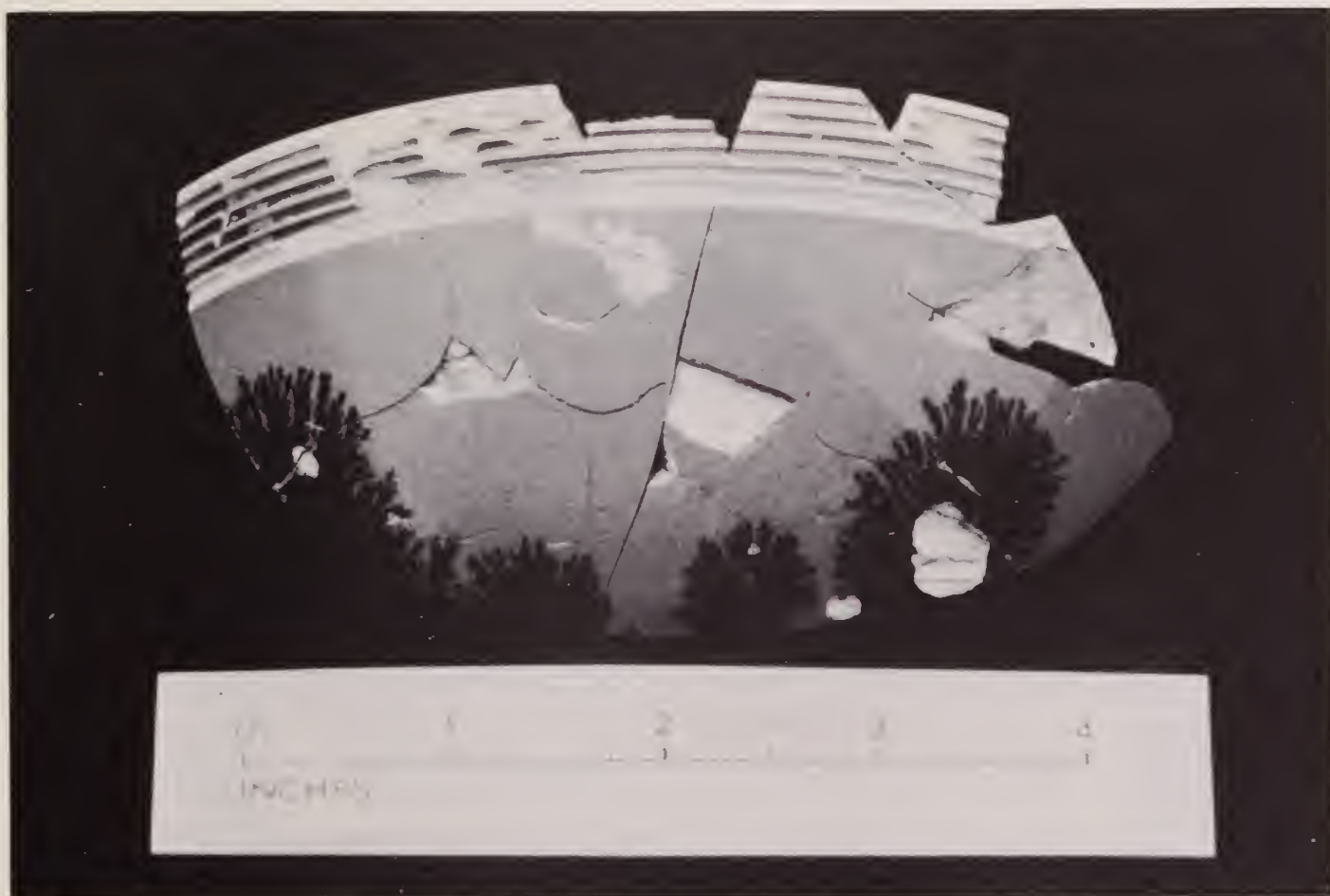
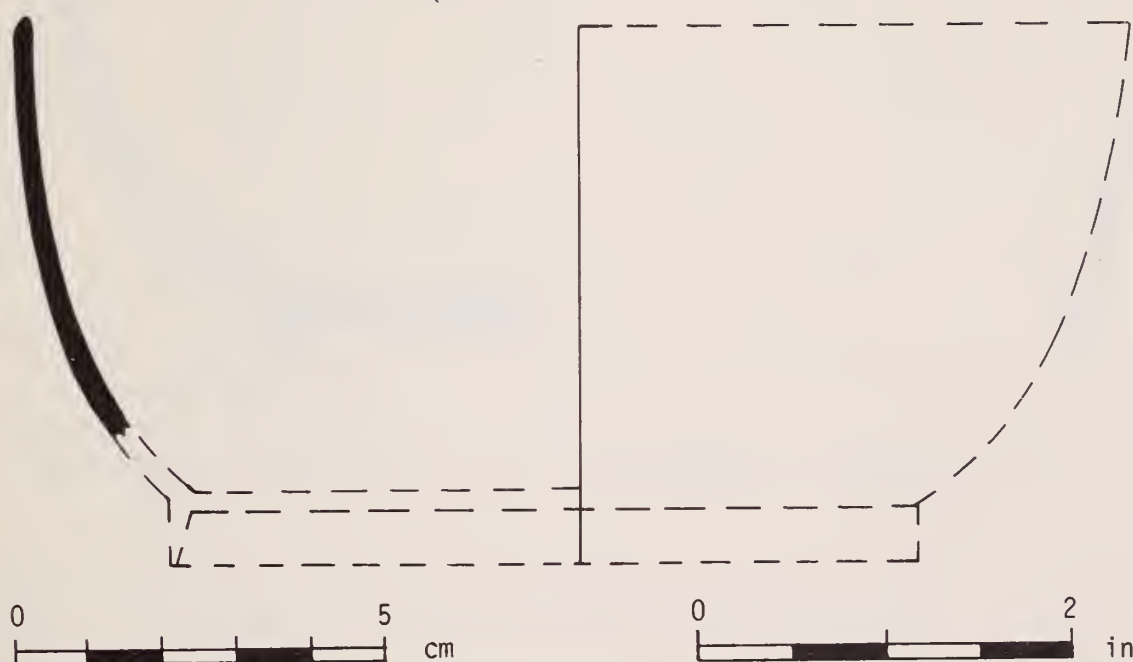
type: creamware

decorative technique: mocha-decorated

date range of manufacture: c. 1780-1815 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump

discussion: Engine-turned grooves in rim are painted
"green." Color compares to Munsell notation
2.5G 5/8. Exterior surface is "cinnamon,"
and compares to notation 7.5 YR 5/6, while
ferns are "black." The latter color compares
to 5YR 2/1 (see photo).



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Figure 19

accession #: 7757

shape: bowl

type: creamware

decorative technique: annular-decorated (finger-painted)

date range of manufacture: c. 1790-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump

discussion: "Feather-like" rim motif and dark bands above and below central panel are "black." These compare to Munsell notation 5YR 2/1. "Cinnamon" background of central panel compares to 7.5 YR 5/6, while the marbled, swirl motif is "black" and "bluish white." These colors compare to notations 5YR 2/1 and 5PB 8/1, respectively (see photo).

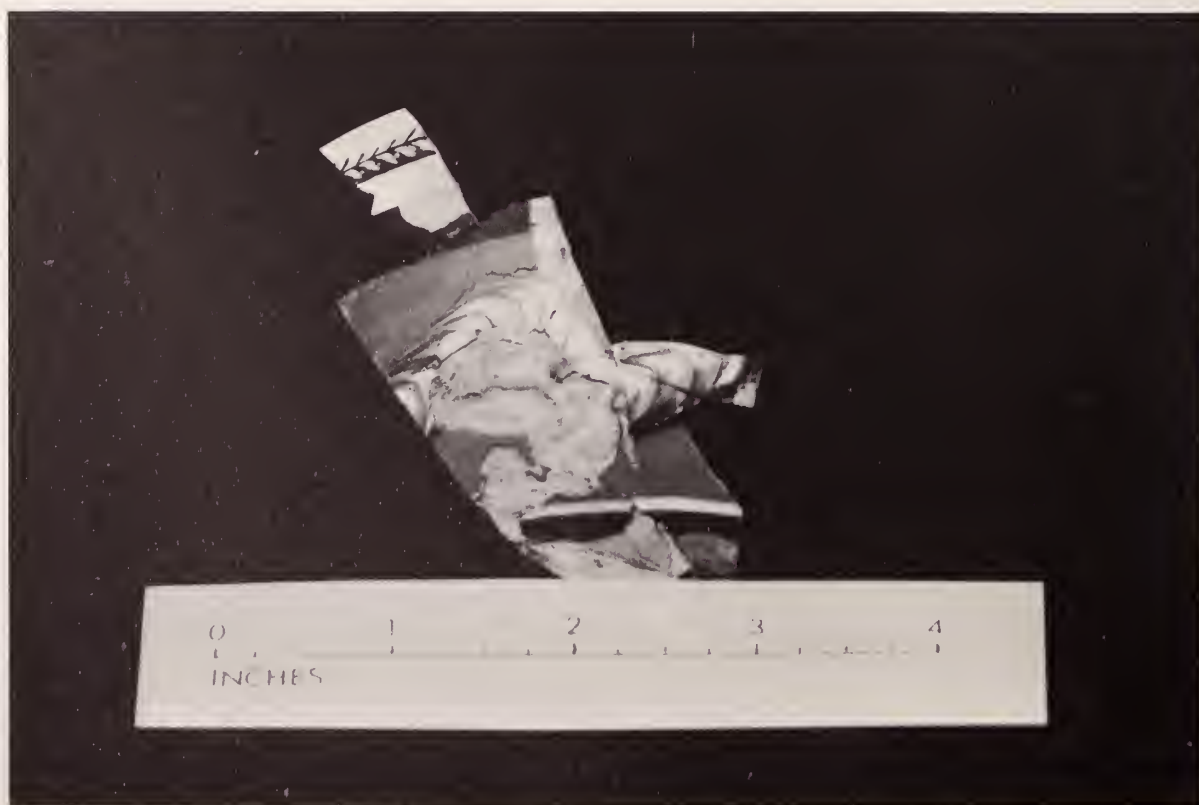
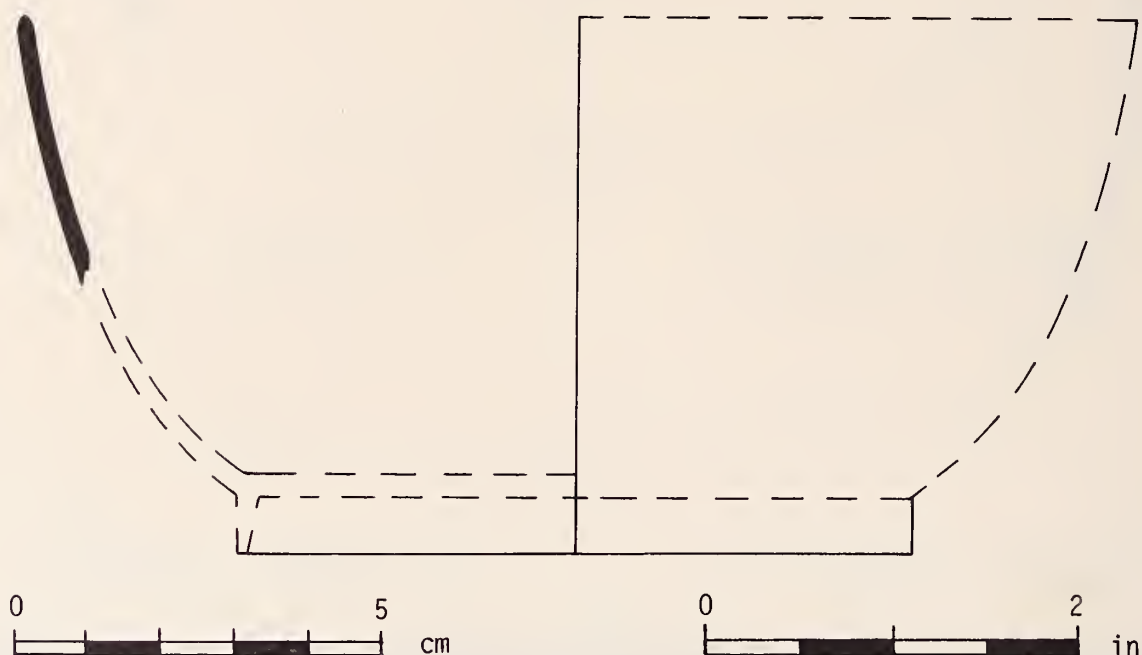


Figure 20

accession #: 7569
 shape: bowl
 type: creamware
 decorative technique: undecorated
 date range of manufacture: c. 1762-1820 (Noël Hume 1969;
 South 1972)
 archaeological provenience: southwest dump

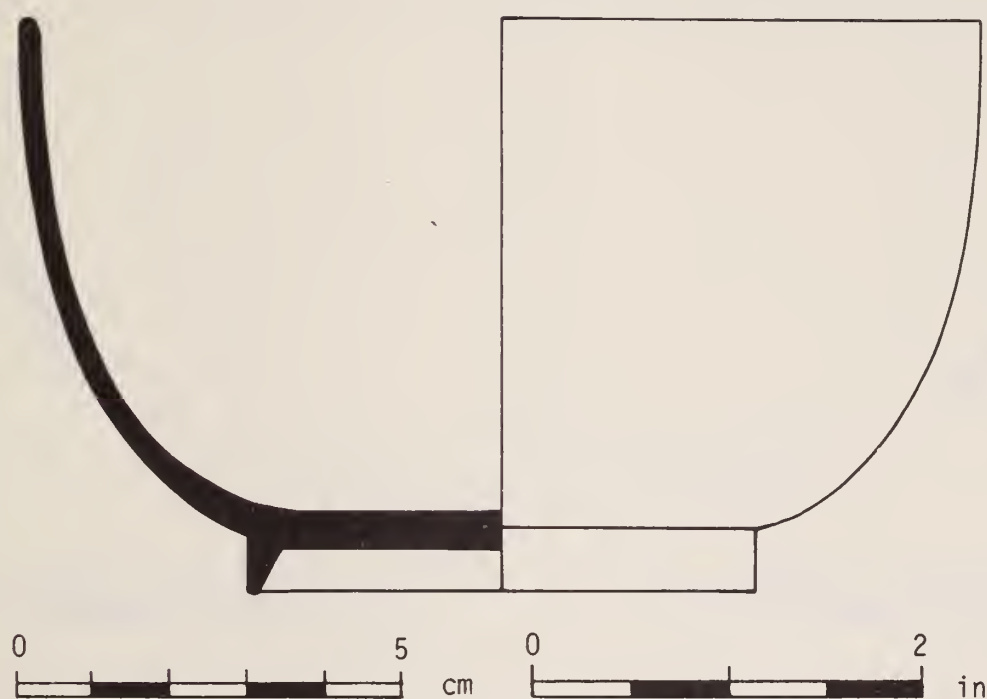
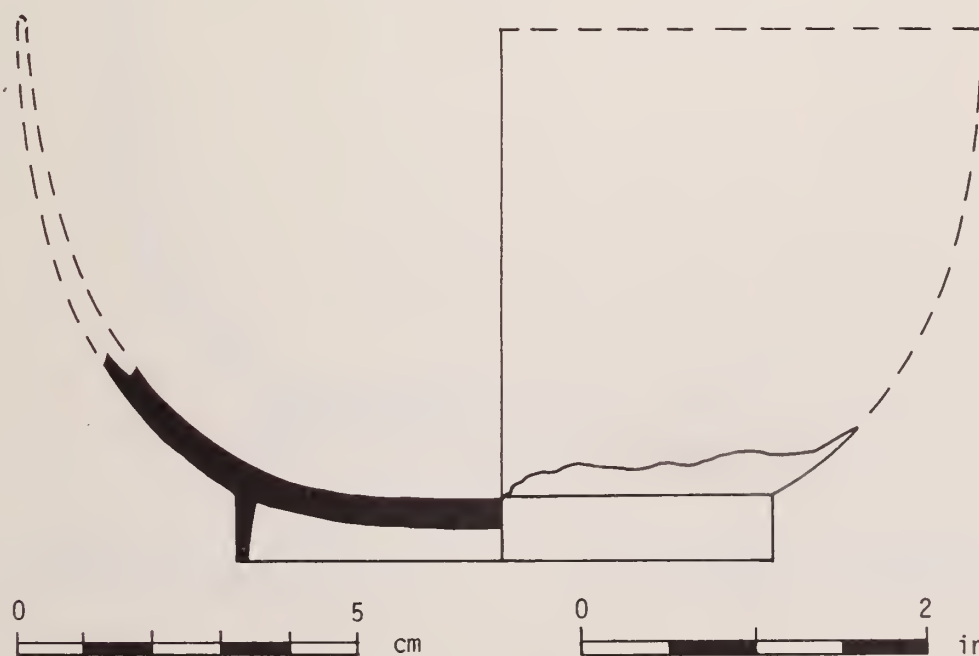


Figure 21

accession #: 7598
 shape: bowl
 type: creamware
 decorative technique: undecorated
 date range of manufacture: c. 1762-1820 (Noël Hume 1969;
 South 1972)
 archaeological provenience: southwest dump



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Figure 22

accession #: 7579

shape: bowl

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump

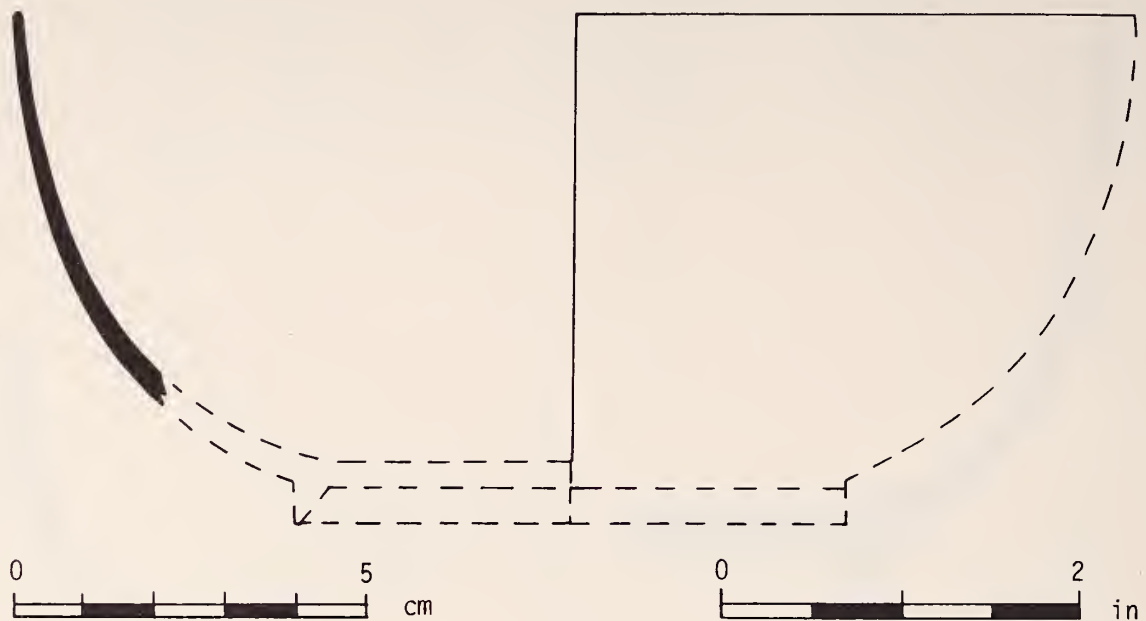


Figure 23

accession #: 7751

shape: bowl

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump

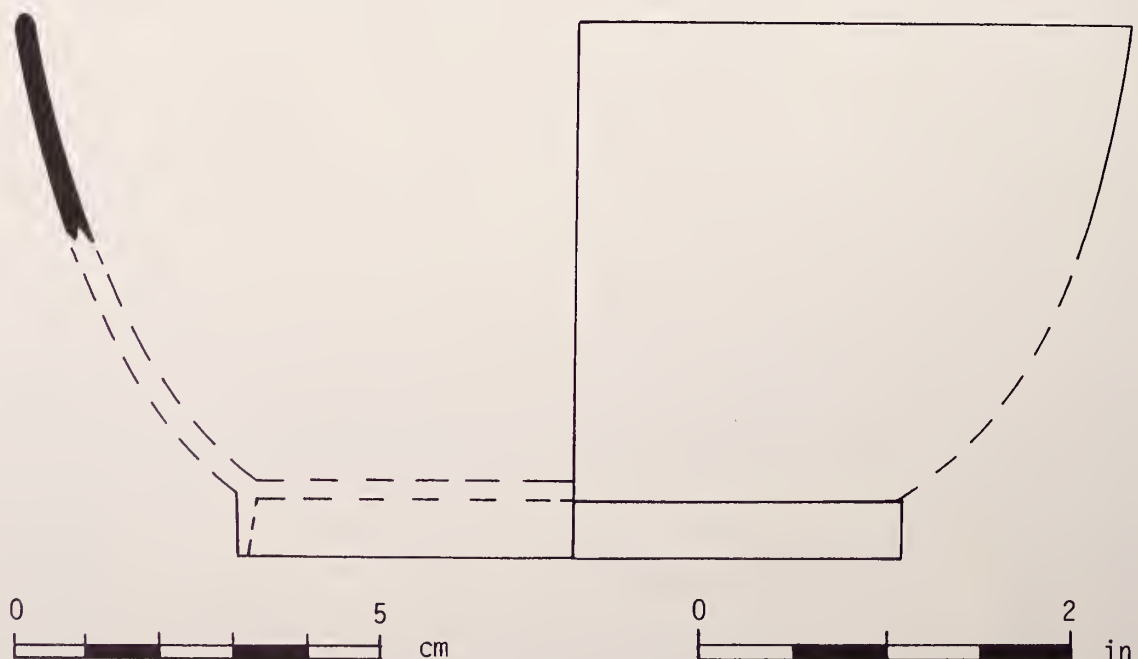


Figure 24

accession #: 7586
 shape: bowl
 type: creamware
 decorative technique: undecorated
 date range of manufacture: c. 1762-1820 (Noël Hume 1969;
 South 1972)
 archaeological provenience: southwest dump

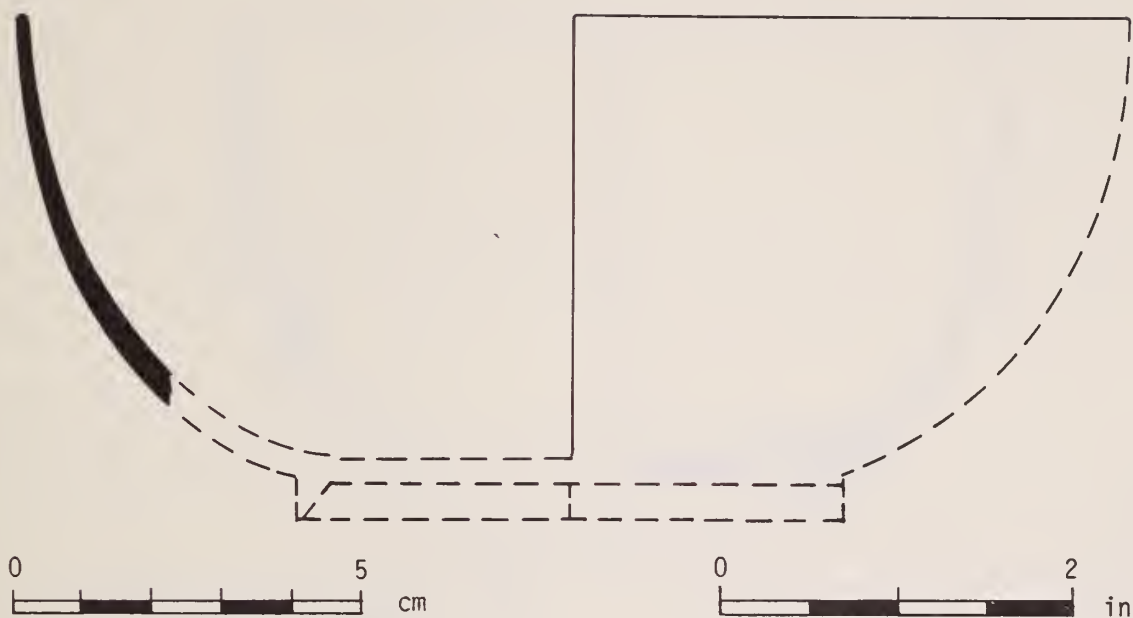


Figure 25

accession #: 7746
 shape: cup
 type: creamware
 decorative technique: undecorated
 date range of manufacture: c. 1762-1820 (Noël Hume 1969;
 South 1972)
 archaeological provenience: southwest dump

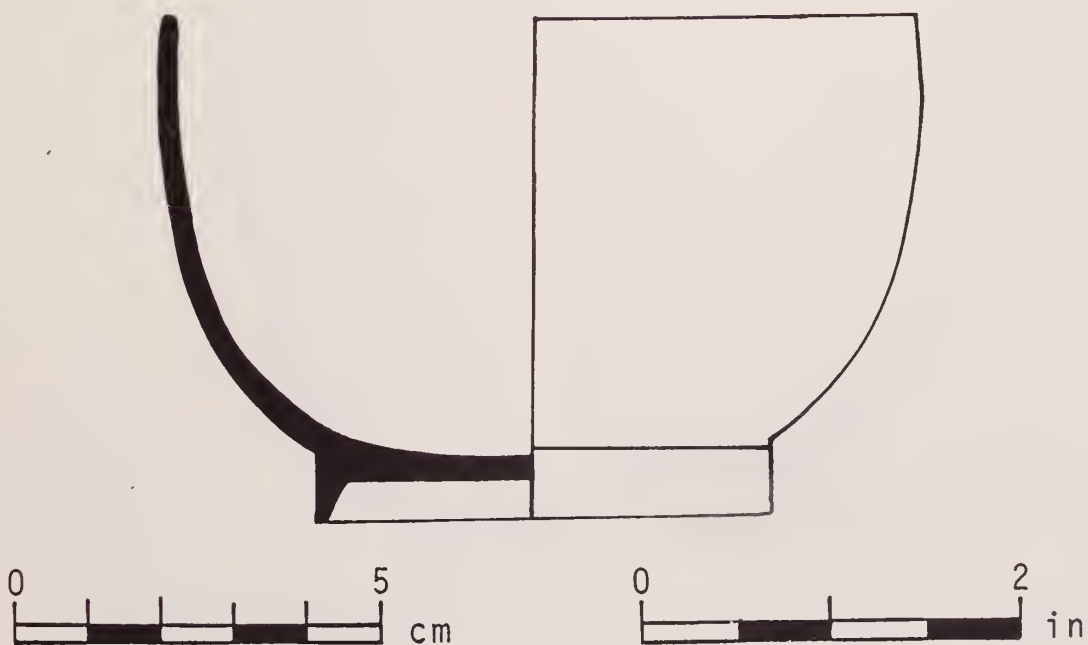


Figure 26

accession #: 7747

shape: cup

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump

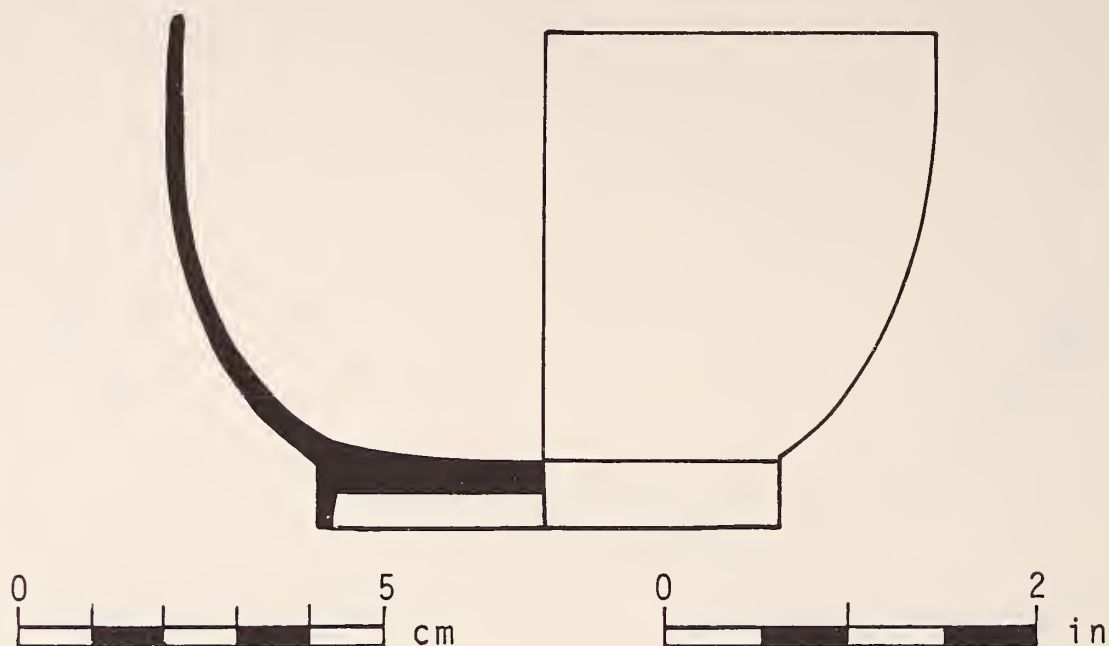


Figure 27

accession #: 7741

shape: cup

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump

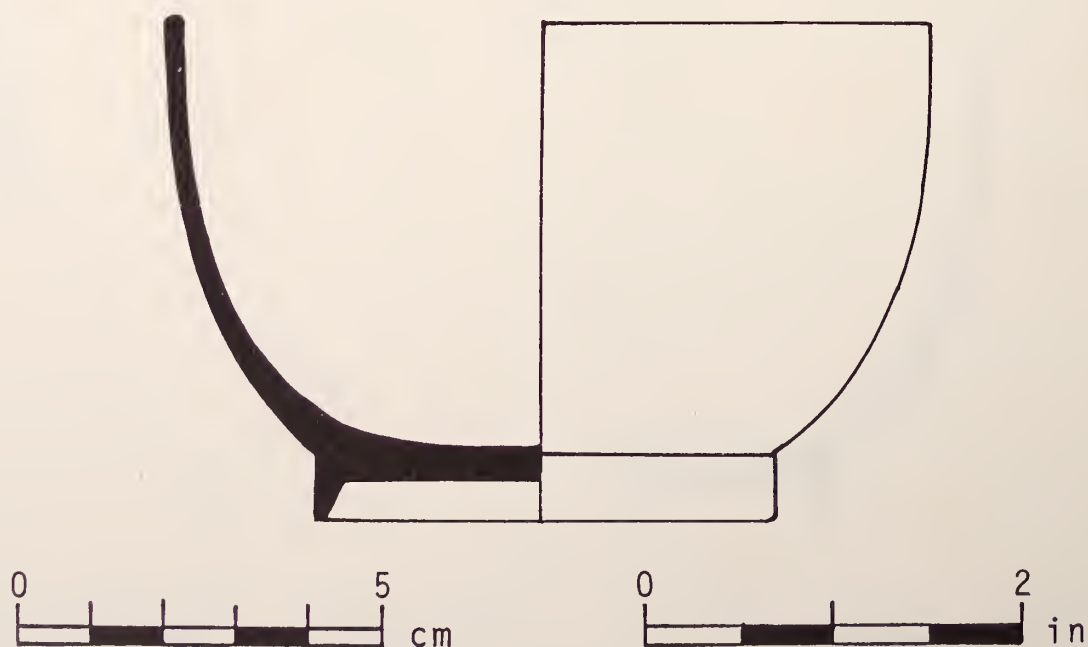


Figure 28

accession #: 7765
 shape: cup
 type: creamware
 decorative technique: undecorated
 date range of manufacture: c. 1762-1820 (Noël Hume 1969;
 South 1972)
 archaeological provenience: southwest dump

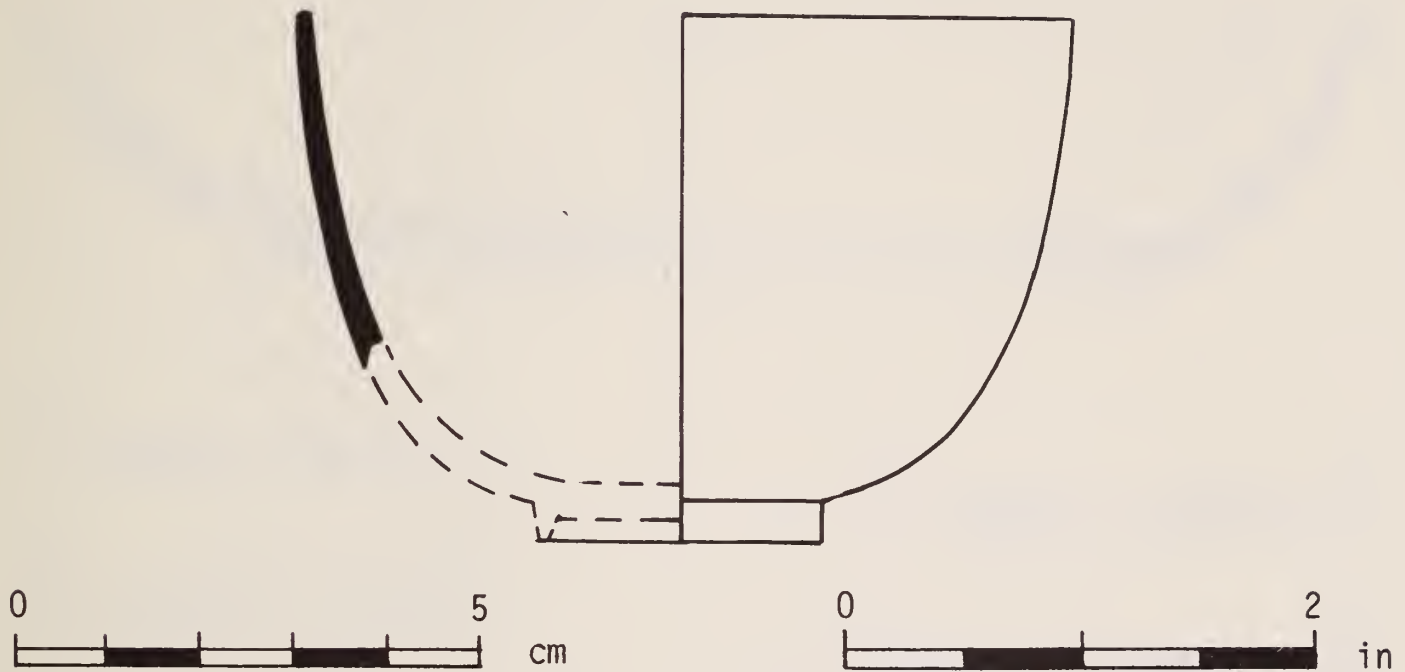


Figure 29

accession #: 7742
 shape: cup
 type: creamware
 decorative technique: undecorated
 date range of manufacture: c. 1762-1820 (Noël Hume 1969;
 South 1972)
 archaeological provenience: southwest dump

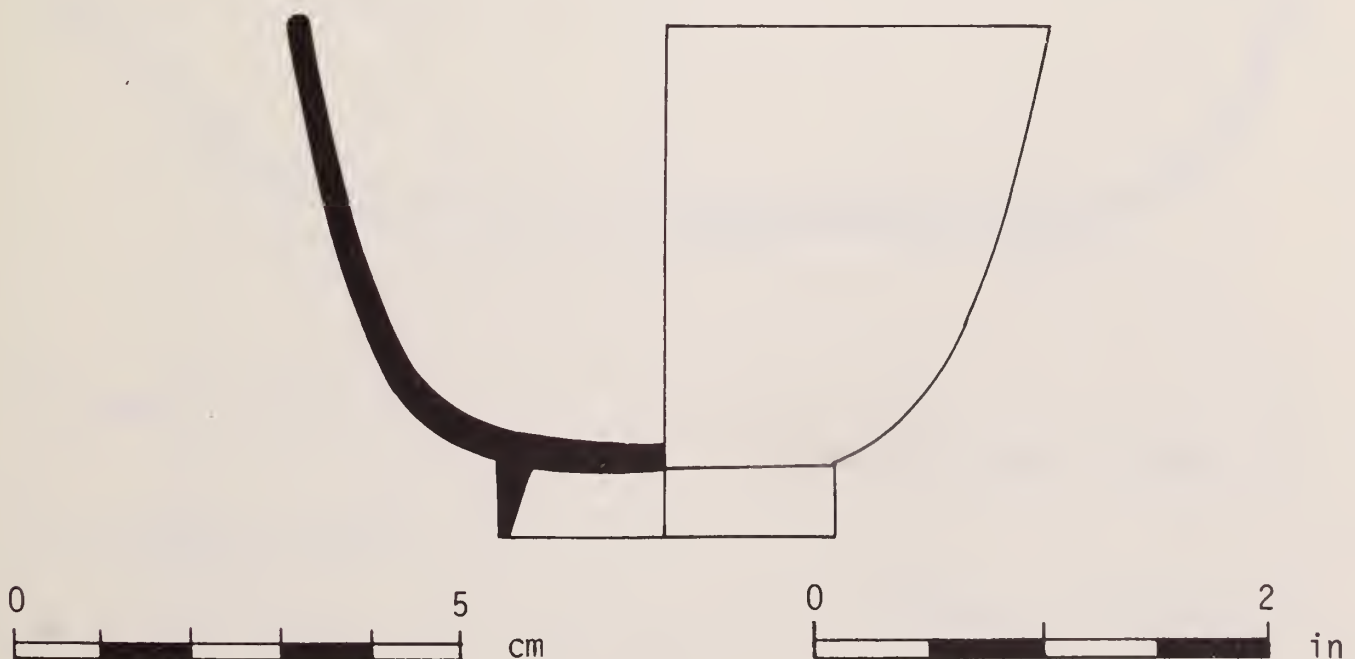


Figure 30

accession #: 7588

shape: saucer

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: vegetable cellar

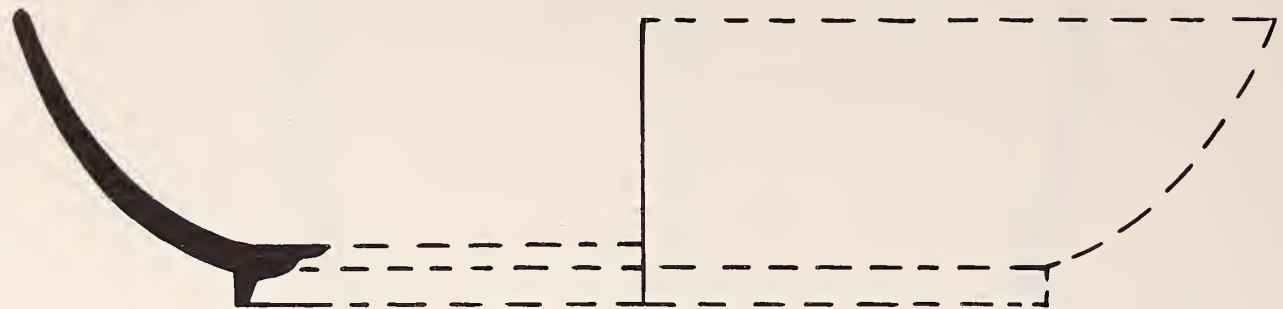


Figure 31

accession #: 7743

shape: saucer

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump



Figure 32

accession #: 7744
 shape: saucer
 type: creamware
 decorative technique: undecorated
 date range of manufacture: c. 1762-1820 (Noël Hume 1969;
 South 1972)
 archaeological provenience: southwest dump



Figure 33

accession #: 7599
 shape: saucer
 type: creamware
 decorative technique: undecorated
 date range of manufacture: c. 1762-1820 (Noël Hume 1969;
 South 1972)
 archaeological provenience: southwest dump

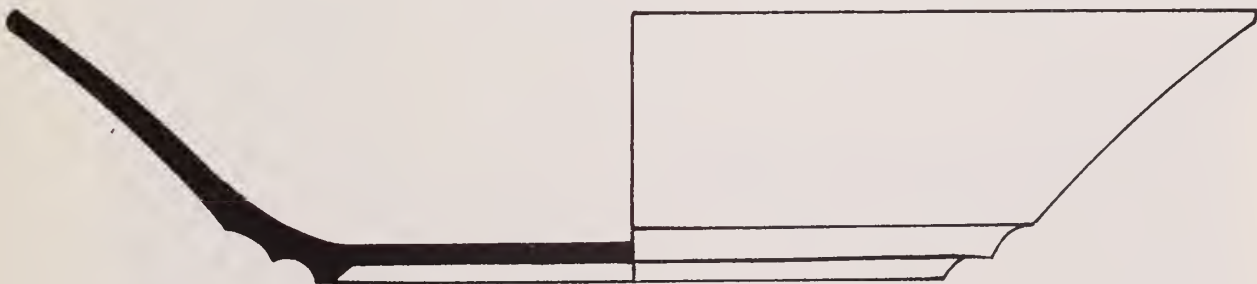


Figure 34

accession #: 7611

shape: saucer

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: well

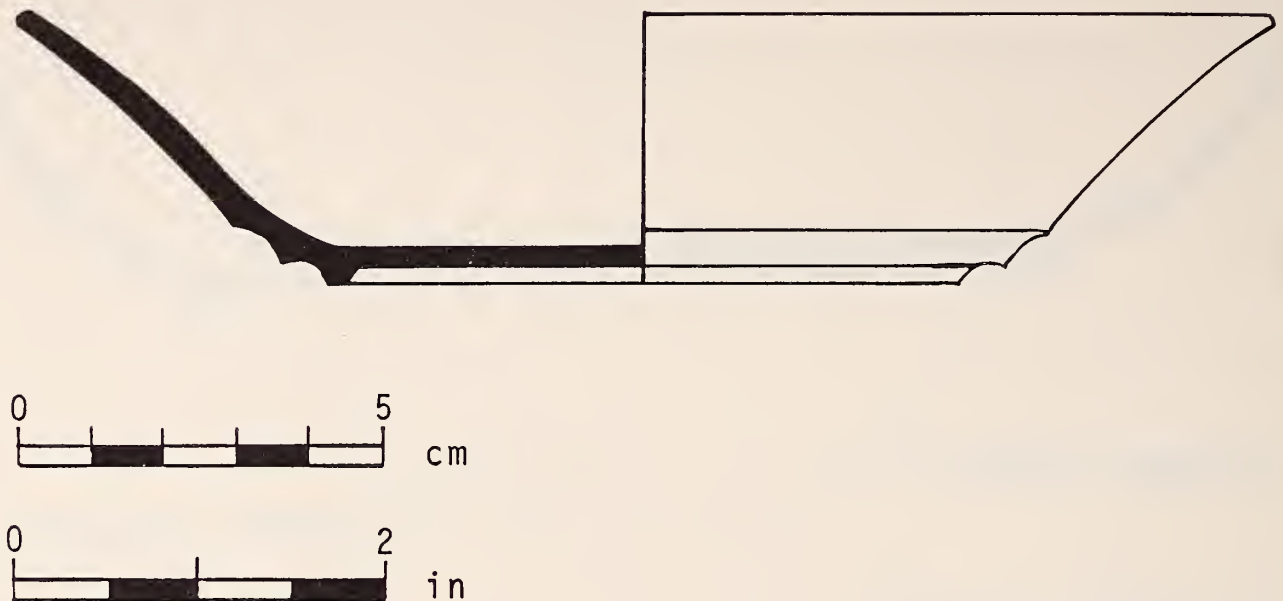


Figure 35

accession #: 7605

shape: saucer

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump

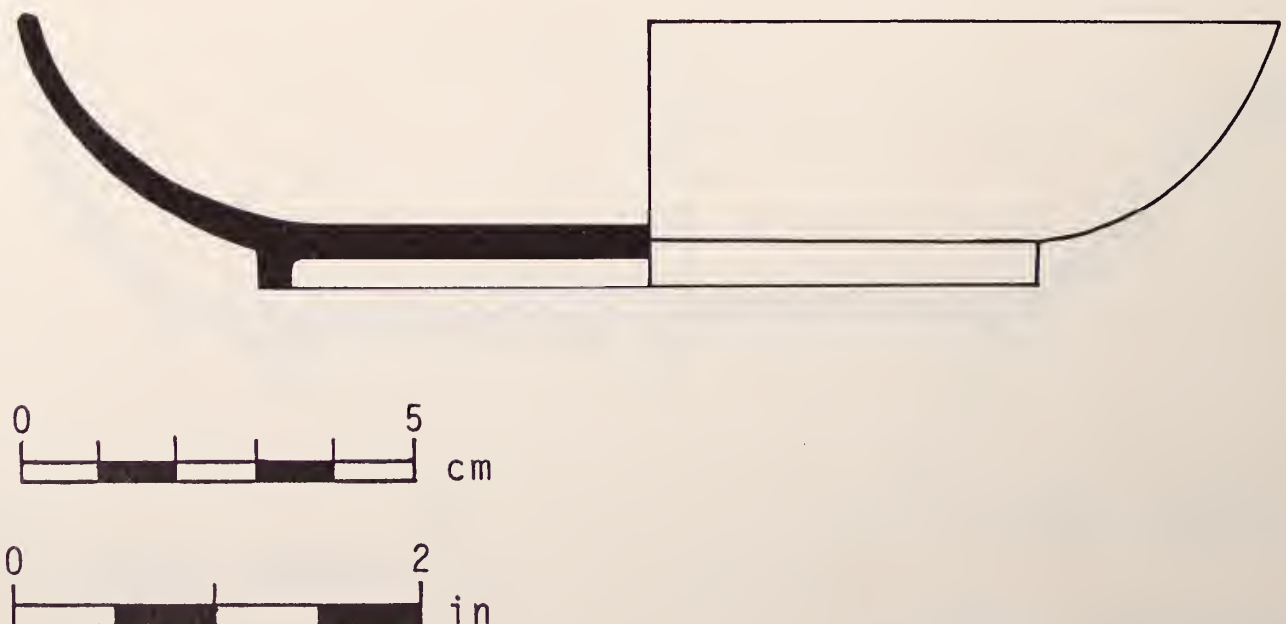


Figure 36

accession #: 7547

shape: mug

type: creamware

decorative technique: annular-decorated

date range of manufacture: c. 1780-1815 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump

discussion: Except for parallel "white" bands, "yellow"
glaze compares to Munsell color notation 2.5Y
8/6 (see photo).

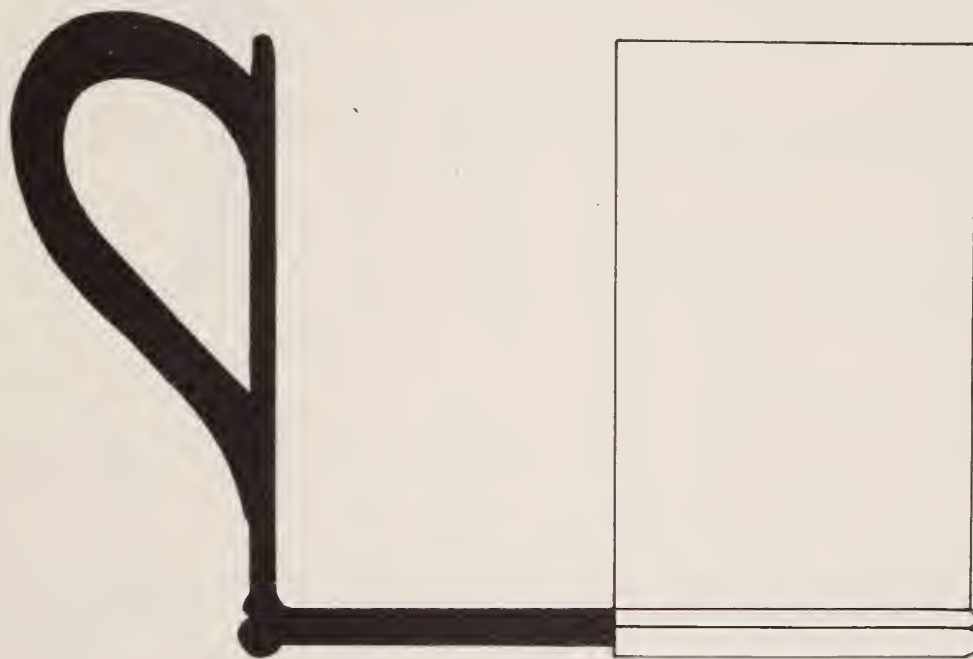


Figure 37

accession #: 7602

shape: pitcher

type: creamware

decorative technique: annular-decorated

date range of manufacture: c. 1780-1815 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump

discussion: "Dark brown" bands above and below engine-
turned grooves compare to Munsell notation 5YR
3/2, while "green" paint in the grooves compares
to 2.5G 5/8. "Black" bands and dashes compare
to 5YR 2/1 (see photo).

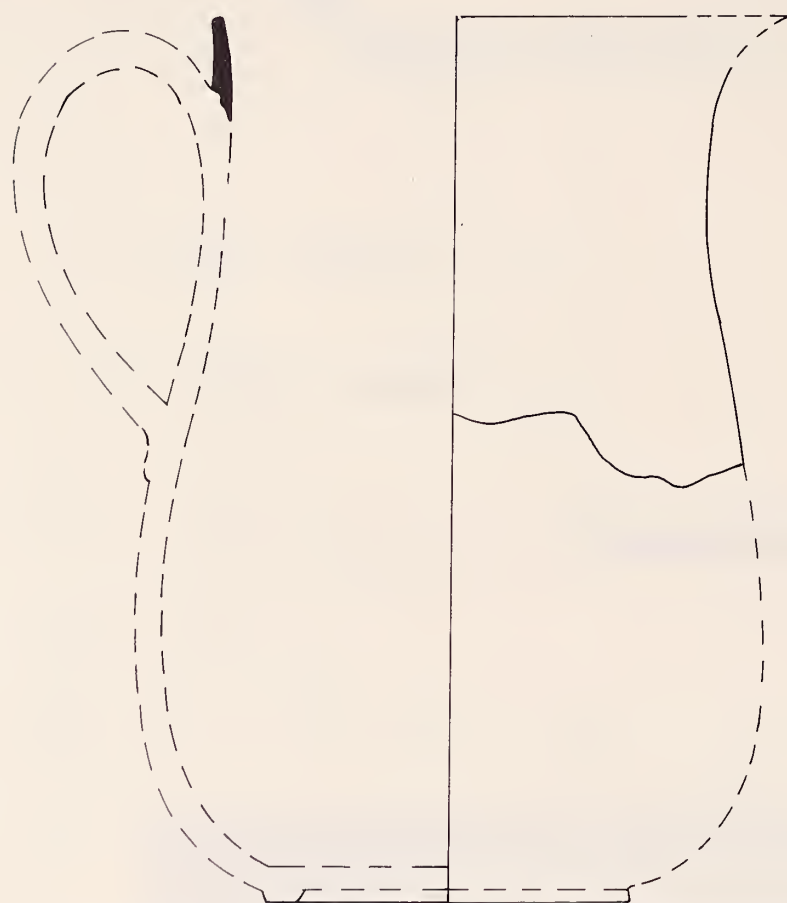


Figure 38

accession #: 7603

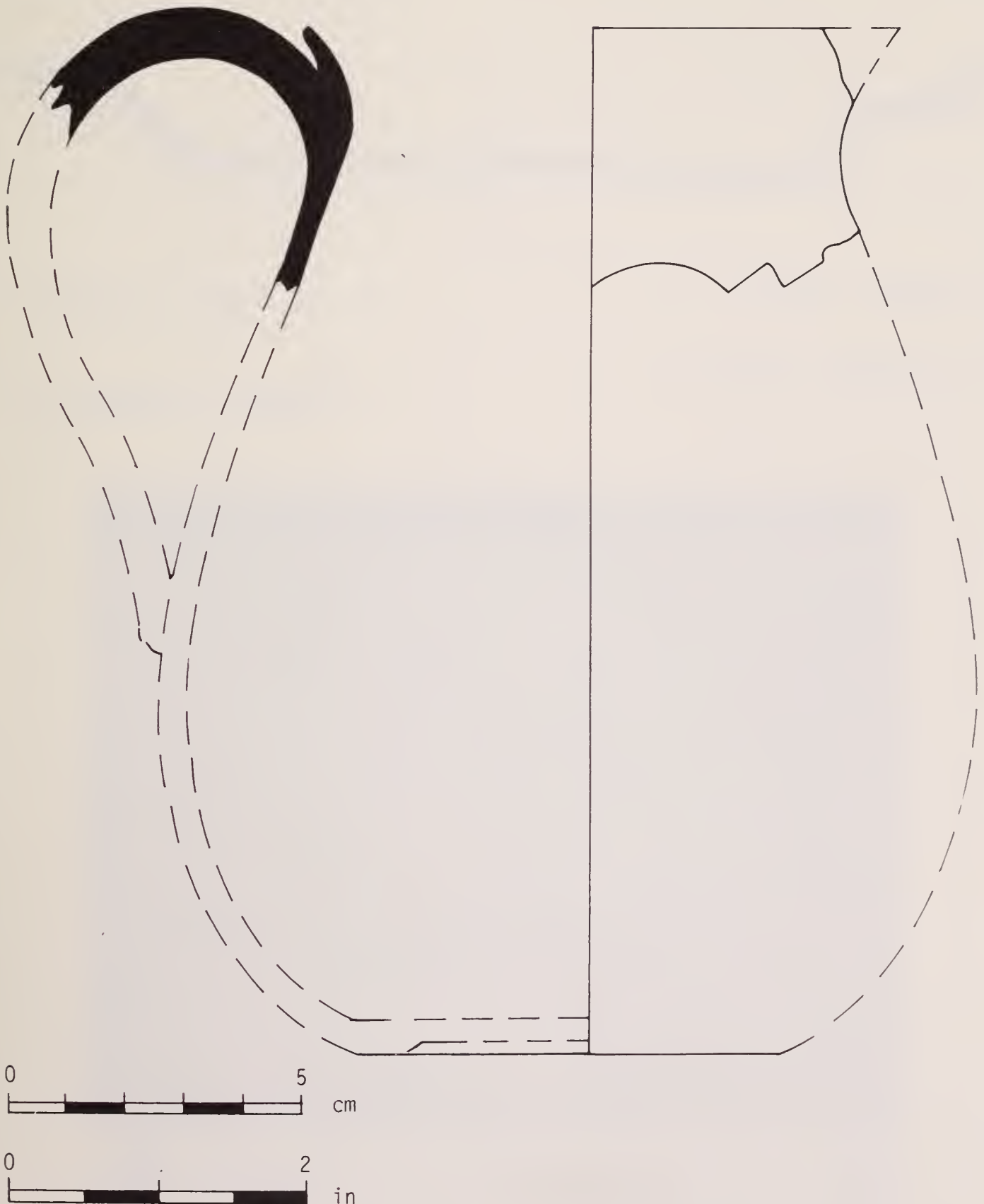
shape: pitcher

type: creamware

decorative technique: undecorated

date range of manufacture: c. 1762-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump



42 Black Lucy's Garden

Figure 39

accession #: 7587

shape: plate

type: pearlware

decorative technique: edge-decorated

date range of manufacture: c. 1780-1830 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump, cellar

discussion: "Dark blue," shell-edge decorated rim compares
to Munsell color notation 5PB 3/6 (see photo).

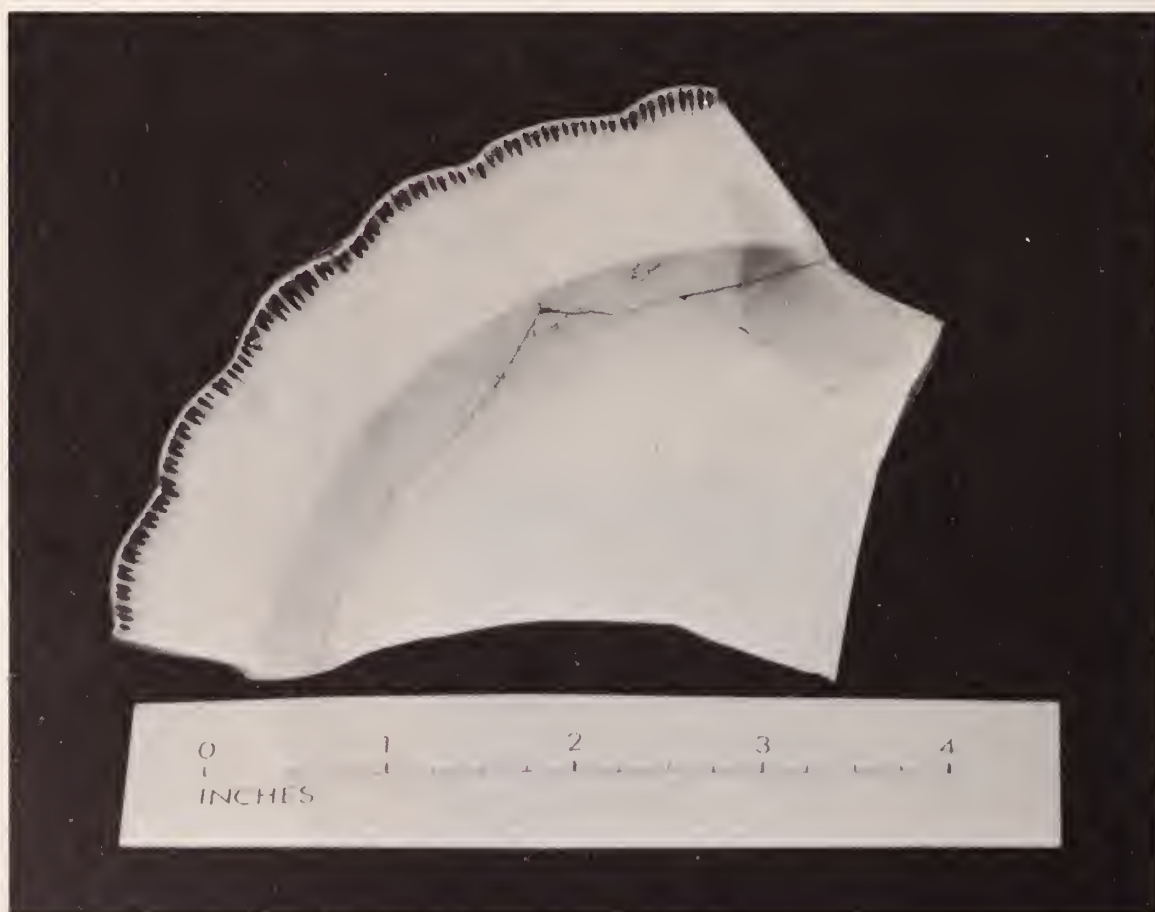
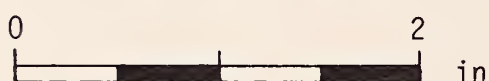


Figure 40

accession #: 7574

shape: plate

type: pearlware

decorative technique: edge-decorated

date range of manufacture: c. 1780-1830 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump

discussion: "Green," shell-edge decorated rim compares to
Munsell color notation 2.5PB 2/4 (see photo).



Figure 41

accession #: 7545

shape: plate

type: pearlware

decorative technique: edge-decorated

date range of manufacture: c. 1780-1830 (Noël Hume 1969;
South 1972)

archaeological provenience: well

discussion: "Dark blue" painted area of raised-frond edge
compares to Munsell color notation 5PB 3/8.
Wear pattern, consisting of a band of chips in
the glaze, spans the diameter of the serving
surface (see photo).

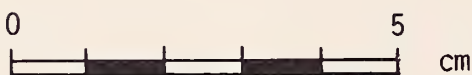


Figure 42

accession #: 7573

shape: plate

type: pearlware

decorative technique: edge-decorated

date range of manufacture: c. 1780-1830 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump

discussion: "Green" painted area of shell-edge decorated
rim compares to Munsell color notation 2.5G
6/6 (see photo).

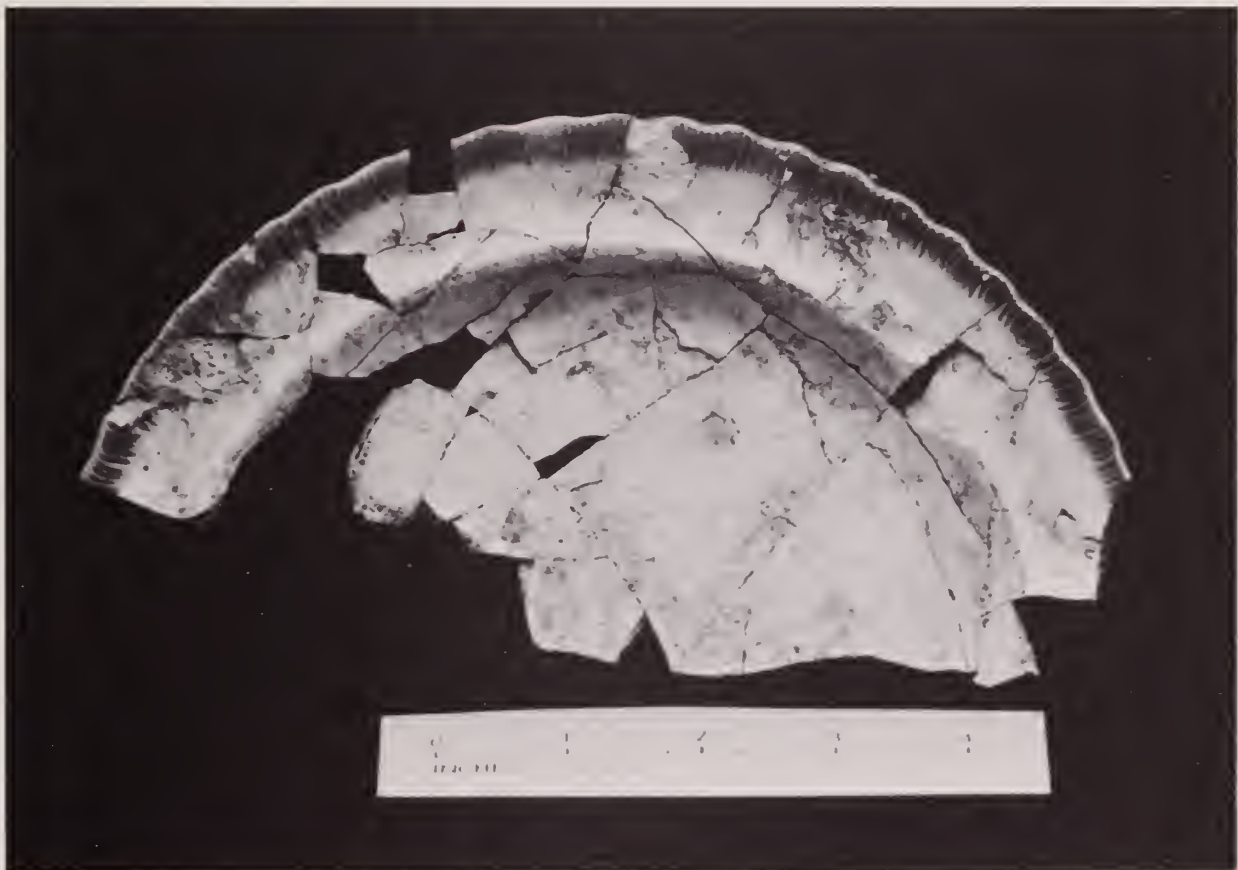
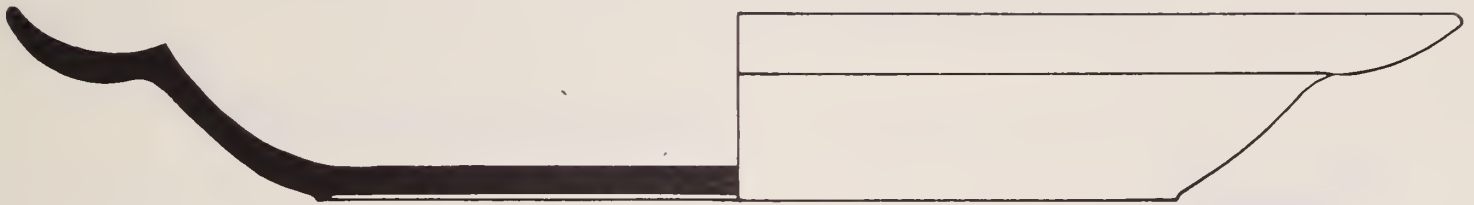


Figure 43

accession #: 7615

shape: soup-plate

type: pearlware

decorative technique: edge-decorated

date range of manufacture: c. 1818-1834 (Godden 1964:152)

archaeological provenience: well

discussion: "Dark blue" painted area of molded-edge compares to Munsell color notation 5PB 2/6 (see photo). The maker's mark which reads "Clews, Warranted Staffordshire," is impressed on the back of the vessel (see drawing). This mark is attributed to James and Ralph Clews of Cobridge, Staffordshire potters who produced earthenwares from c. 1818-1834 (Godden 1964:151-152).



Figure 44

accession #: 7612

shape: plate

type: pearlware

decorative technique: edge-decorated

date range of manufacture: c. 1780-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: well

discussion: "Dark blue" painted area of raised-frond edge
compares to Munsell color notation 5PB 2/6
(see photo).

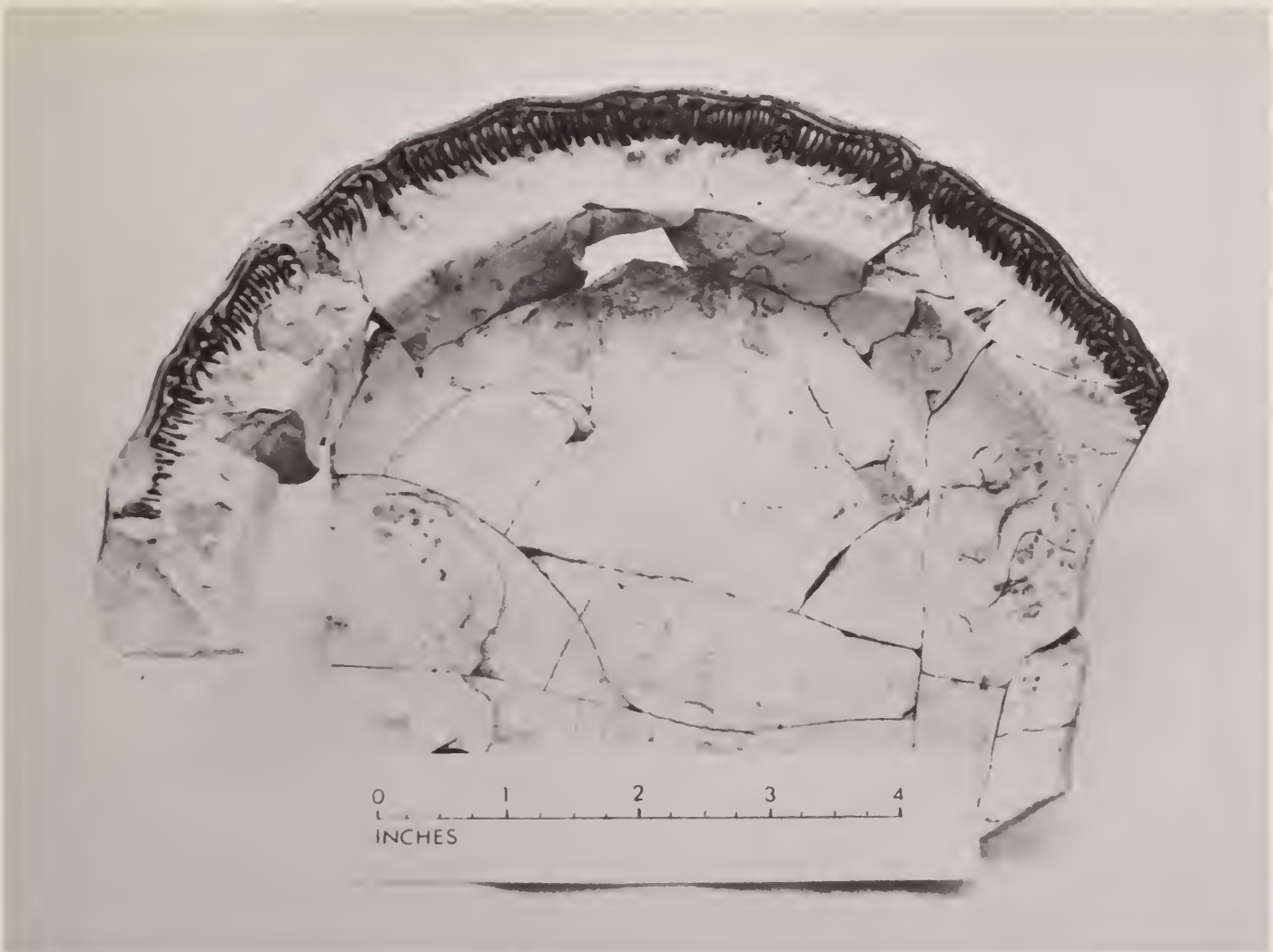


Figure 45

accession #: 7609

shape: plate

type: pearlware

decorative technique: edge-decorated

date range of manufacture: c. 1816-1830 (Godden 1964:596)

archaeological provenience: well

discussion: "Dark blue" painted area of bead-like edge compares to Munsell color notation 5PB 2/6 (see photo). The maker's mark, STEVENSON, is impressed on the back of the vessel. This mark is attributed to Andrew Stevenson of Cobridge, a Staffordshire potter, who produced earthenwares from c. 1816-1830 (Godden 1964:596).

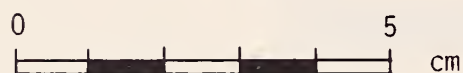


Figure 46

accession #: 7614

shape: soup-plate

type: pearlware

decorative technique: edge-decorated

date range of manufacture: c. 1780-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump, well

discussion: "Dark blue," shell-edge decorated rim
compares to Munsell color notation 5PB 3/8
(see photo).

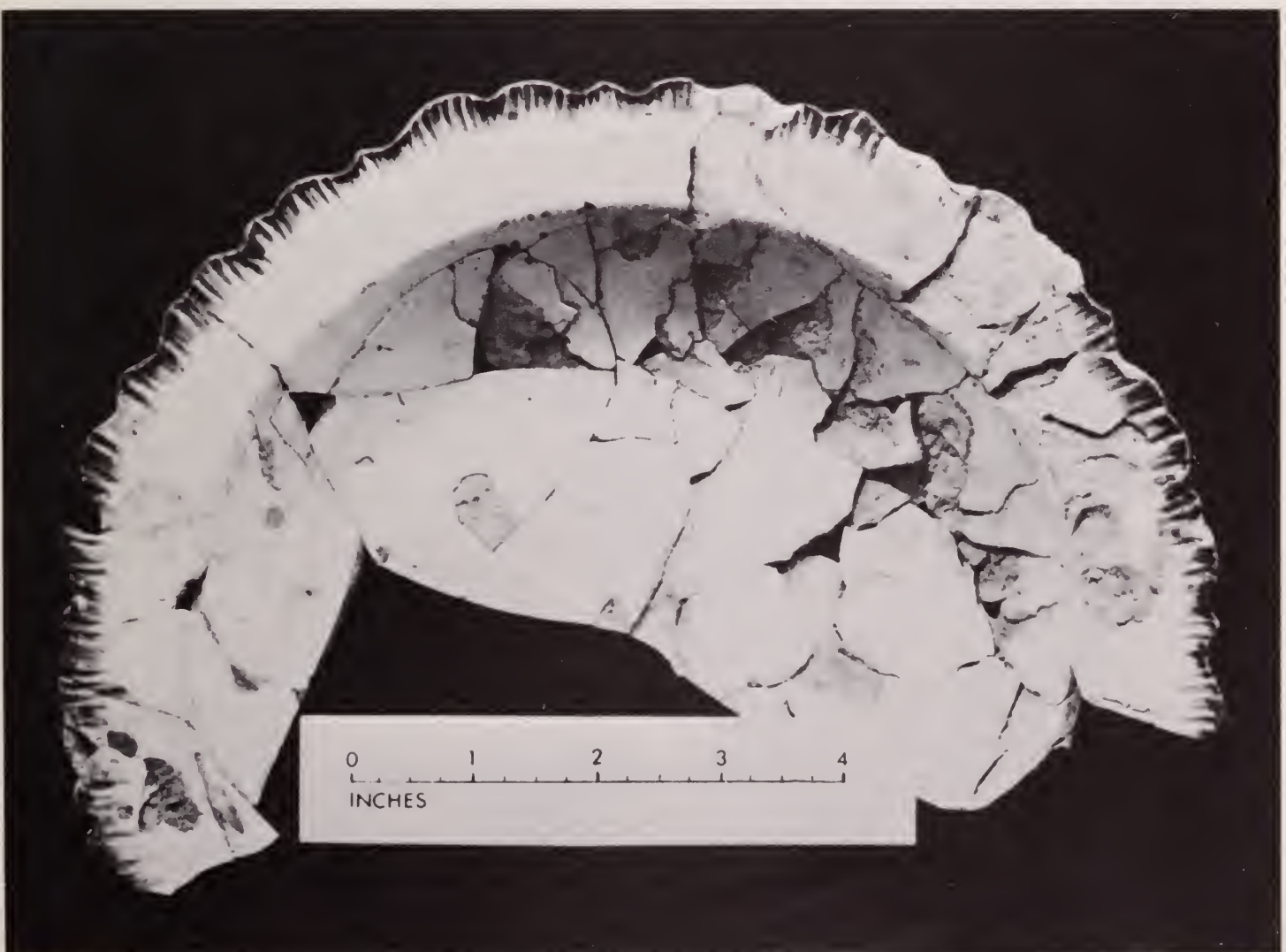
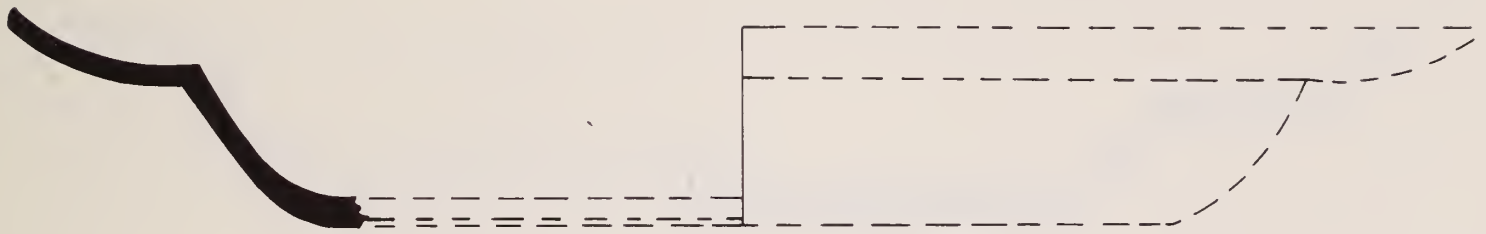


Figure 47

accession #: 7597

shape: plate

type: pearlware

decorative technique: edge-decorated

date range of manufacture: c. 1780-1830 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump, cellar

discussion: Molded rim has beads and fronds (see photo).
"Dark blue" painted area of rim compares to
Munsell color notation 5PB 3/6.

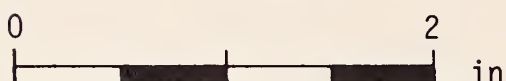
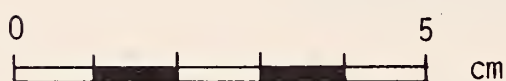


Figure 48

accession #: 7613
 shape: soup-plate
 type: pearlware
 decorative technique: edge-decorated
 date range of manufacture: c. 1780-1830 (Noël Hume 1969;
 South 1972)
 archaeological provenience: well
 discussion: "Dark blue," shell-edge decorated rim compares
 to Munsell color notation 5PB 3/8 (see photo).

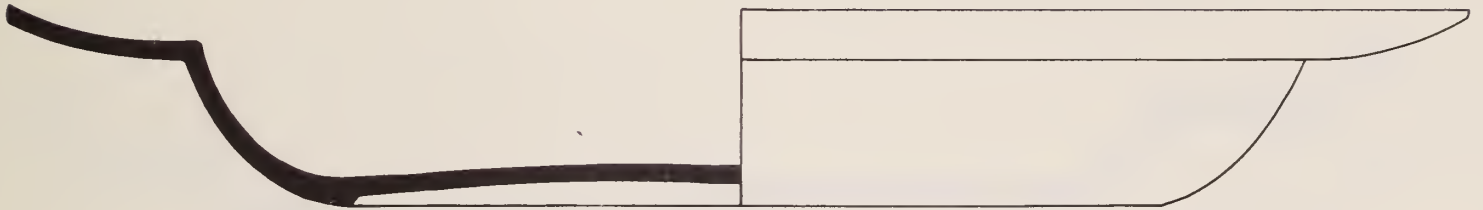


Figure 49

accession #: 7607

shape: plate

type: pearlware

decorative technique: edge-decorated

date range of manufacture: c. 1780-1830 (Noël Hume 1969;
South 1972)

archaeological provenience: well

discussion: This vessel has an octagonal rim which is incised and painted (see photo). "Green" paint compares to Munsell color notation 2.5G 5/4.



Figure 50

accession #: 7618

shape: plate

type: pearlware

decorative technique: transferprinted

date range of manufacture: c. 1818-1834 (Little 1969:56)

archaeological provenience: well

discussion: "Dark blue" print compares to Munsell color notation 5PB 2/6. Design motif is the "Landing of Lafayette" (see photo). This print is attributed to the Staffordshire potters, James and Ralph Clews, c.1818-1834 (Little 1969:56).

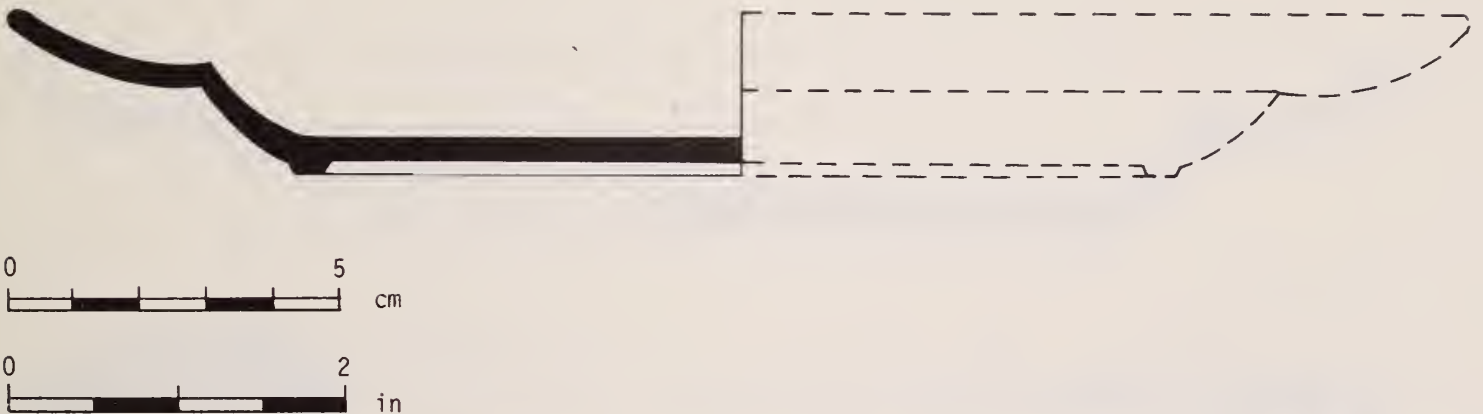


Figure 51

accession #: 7580

shape: plate

type: pearlware

decorative technique: transferprinted

date range of manufacture: c. 1795-1830 (Coysh 1971)

archaeological provenience: southwest dump, well

discussion: "Dark blue" print compares to Munsell color notation 5PB 2/6 (see photo). This vessel has a printed mark on the back which reads BATALHA, PORTUGAL (see drawing). BATALHA, PORTUGAL probably identifies the motif on the surface of the vessel.

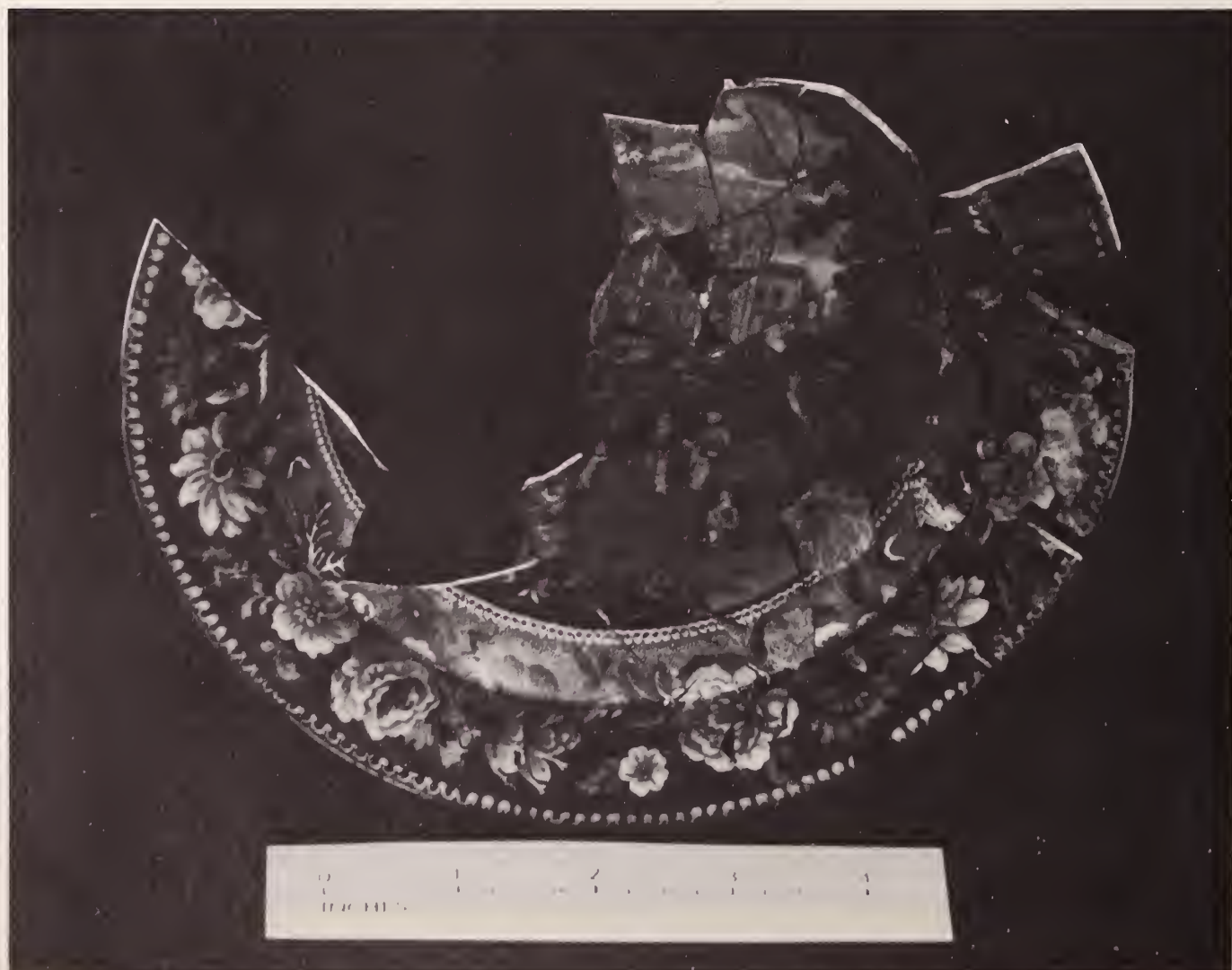
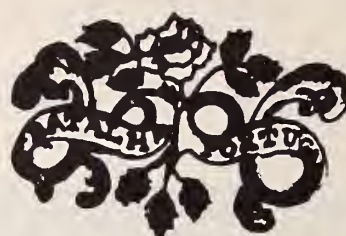


Figure 52

accession #: 7616

shape: plate

type: pearlware

decorative technique: transferprinted

date range of manufacture: 1814-c.1830 (Godden 1964:534)

archaeological provenience: southwest dump, well, cellar

discussion: "Medium blue" print compares to Munsell color notation 5PB 4/8 (see photo). The vessel has a printed maker's mark, J & W RIDGWAY (see drawing). John and William Ridgway of Hanley were Staffordshire potters who produced "earthenware and china" from 1814 through c. 1830 (Godden 1964:534).

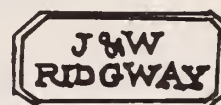


Figure 53

accession #: 7617

shape: plate

type: pearlware

decorative technique: transferprinted

date range of manufacture: c. 1826-1836 (Godden 1964:423)

archaeological provenience: southwest dump, well

discussion: "Light green" print compares to Munsell color notation 7.5GY 6/4 (see photo). The vessel has two marks. The impressed mark, T. MAYER, STOKE, indicates that the vessel was made by Thomas Mayer of Stoke-on-Trent, Staffordshire. Mayer was in business from c. 1826-1838, but the addition of the word STOKE indicates that the vessel was made before 1836 (Godden 1964:423). As well, the plate has a printed mark which reads CANOVA, J. MAYER, STOKE UPON TRENT (see drawing). The printed motif, then, is a Canova pattern.



Figure 54

accession #: 7582

shape: plate

type: pearlware

decorative technique: transferprinted

date range of manufacture: c. 1830-1840 (Laidacker 1951)

archaeological provenience: southwest dump

discussion: "Medium blue" print compares to Munsell color notation 5PB 4/8 (see photo). This vessel has a printed mark on the back which reads MOREA, STONE CHINA (see drawing). MOREA probably identifies the motif on the surface of the vessel.



Figure 55

accession #: 7571

shape: bowl

type: pearlware

decorative technique: underglaze polychrome handpainted

date range of manufacture: c. 1790-1830 (Mountford p.c. 1976)

archaeological provenience: southwest dump

discussion: All decorative elements are "greenish-brown," except for "yellow" circular elements located in the middle of the decorative panel (see photo). "Greenish-brown" compares to Munsell notation 2.5Y 4/4, while the "yellow" compares to 2.5Y 8/12.

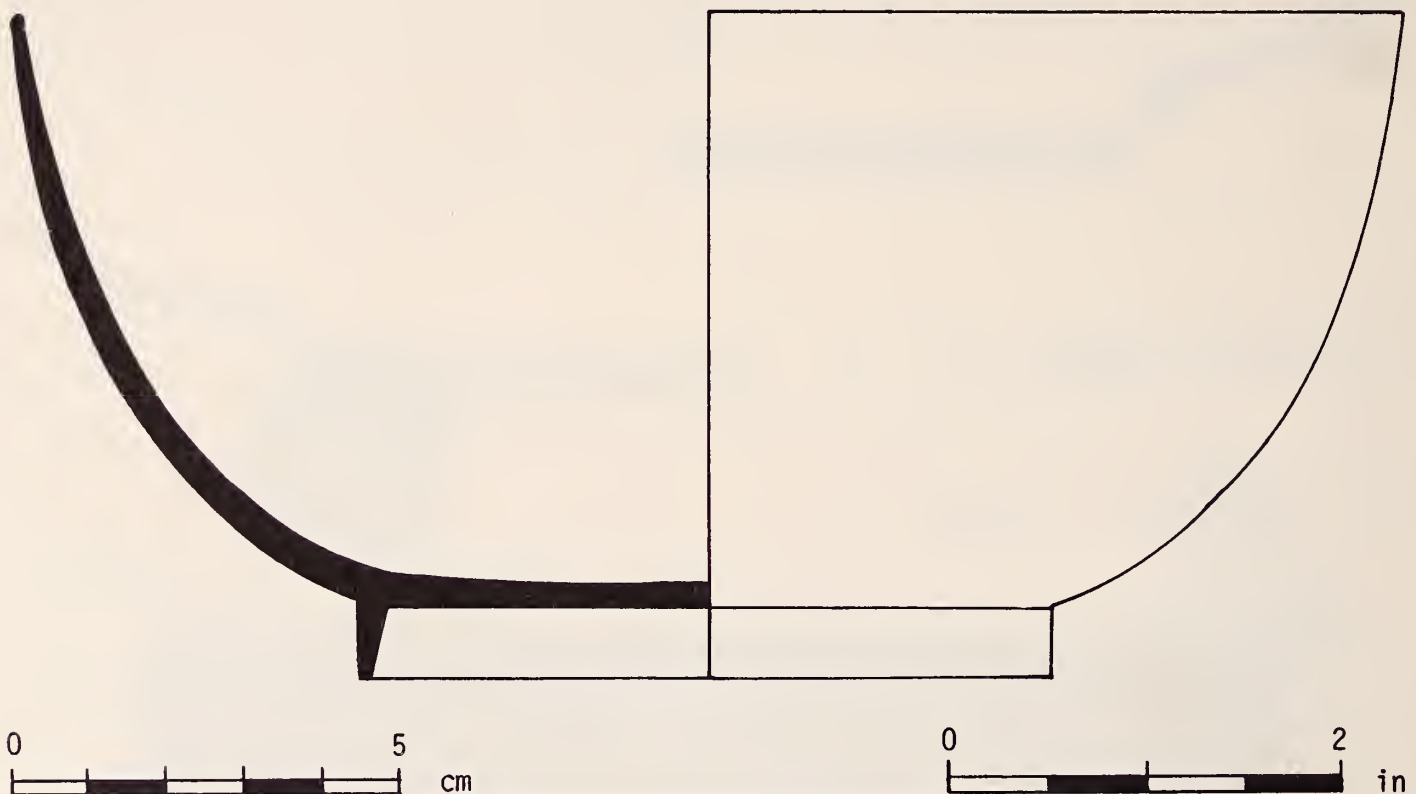


Figure 56

accession #: 7558

shape: bowl

type: pearlware

decorative technique: underglaze monochrome handpainted

date range of manufacture: c. 1790-1830 (Mountford p.c.
1976)

archaeological provenience: cellar

discussion: Rim band and decorative elements on applied
handle are "greenish-brown." These compare to
Munsell color notation 2.5Y 4/4 (see photo).



Figure 57

accession #: 7621

shape: bowl

type: pearlware

decorative technique: mocha-decorated

date range of manufacture: c. 1795-1890 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump, well, cellar

discussion: "Black" fernlike elements and the dark band below them compare to Munsell color notation 5YR 2/1. Wide "rust-color" band in which the ferns occur compares to 5YR 4/6 (see photo).

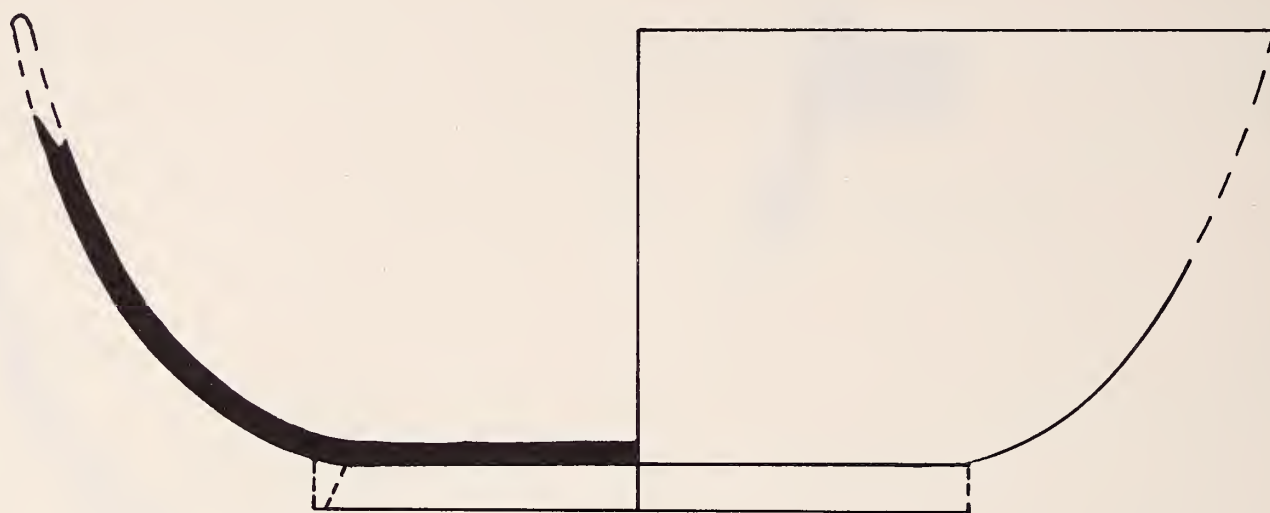


Figure 58

accession #: 7575

shape: bowl

type: pearlware

decorative technique: transferprinted

date range of manufacture: c. 1795-1830 (Coysh 1971)

archaeological provenience: southwest dump

discussion: "Dark blue" print compares to Munsell color notation 5PB 2/6 (see photo).

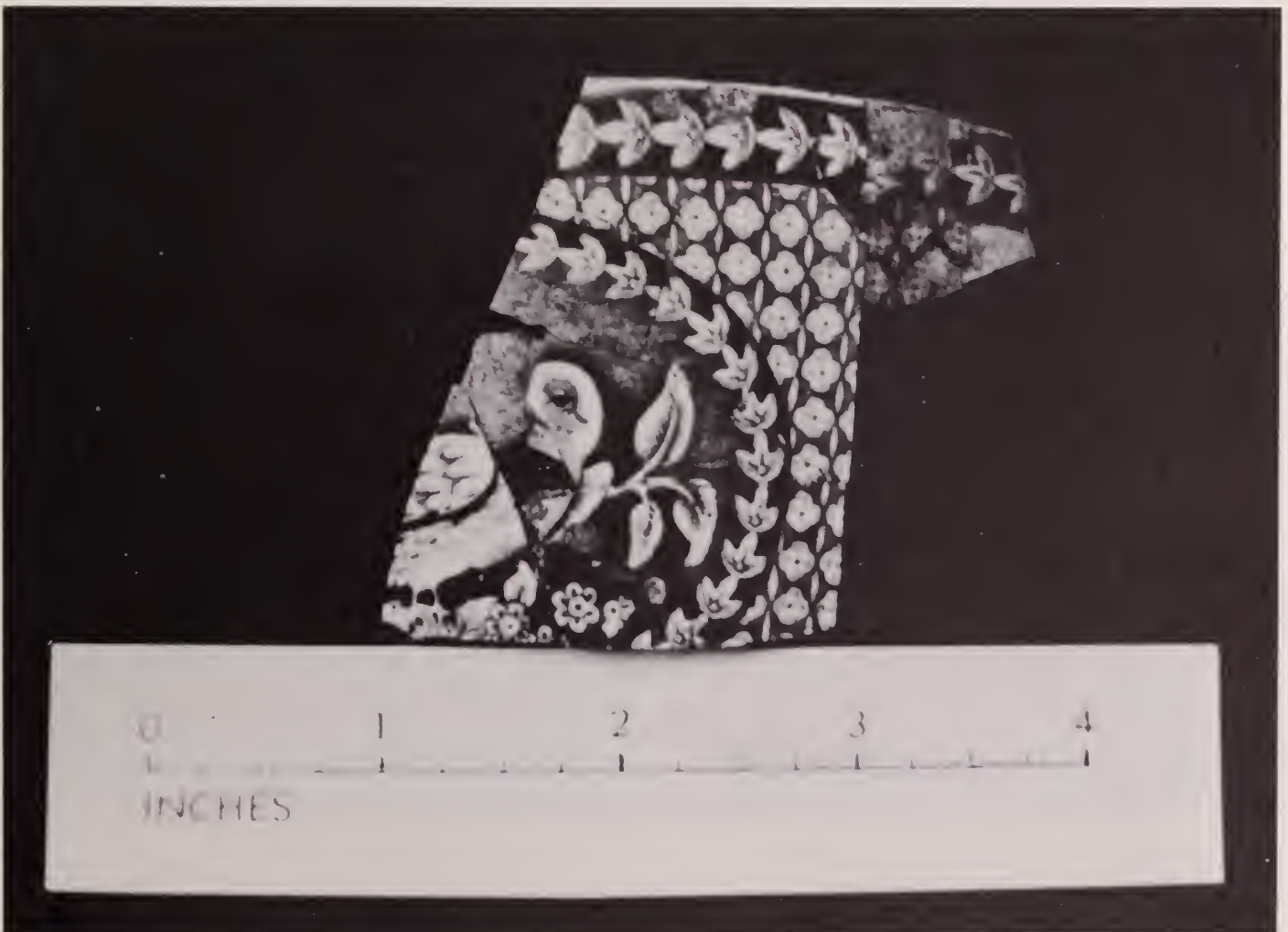
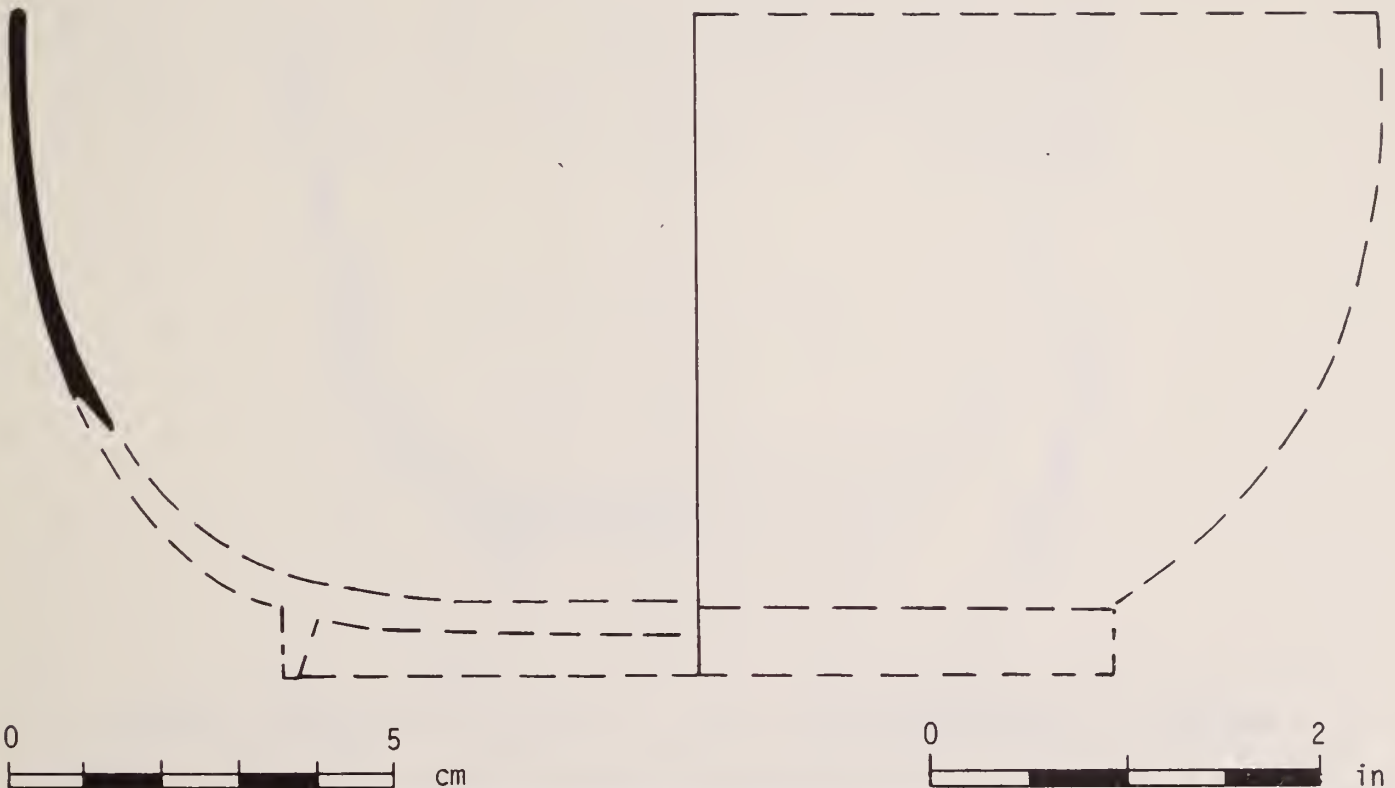


Figure 59

accession #: 7578

shape: cup

type: pearlware

decorative technique: underglaze polychrome handpainted

date range of manufacture: c. 1790-1830 (Mountford p.c. 1976).

archaeological provenience: southwest dump

discussion: Vessel is decorated on the interior and exterior (see photos). The two parallel "brown" bands on the interior rim compare to Munsell color notation 2.5Y 4/4. The large "orange" dots between the bands compare to 5YR 6/10, while the small "blue" dots compare to 5PB 4/8. On the exterior, the "brown" stem of the floral elements compares to notation 2.5Y 4/4, while the "blue" leaves compare to 5PB 4/8 and the "orange" petals to 5YR 6/10.

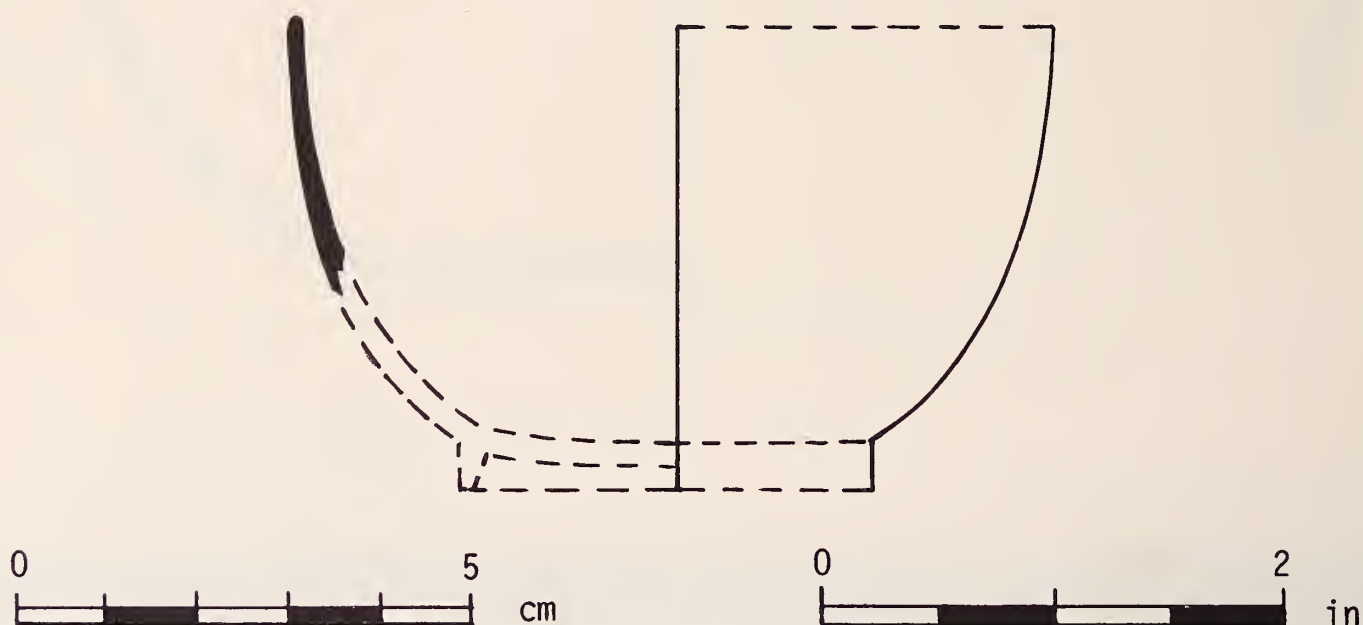


Figure 60

accession #: 7561

shape: cup

type: pearlware

decorative technique: underglaze blue handpainted

date range of manufacture: c. 1780-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump, cellar

discussion: "Dark blue: decorative motif compares to Munsell
color notation 5PB 2/6 (see photo).

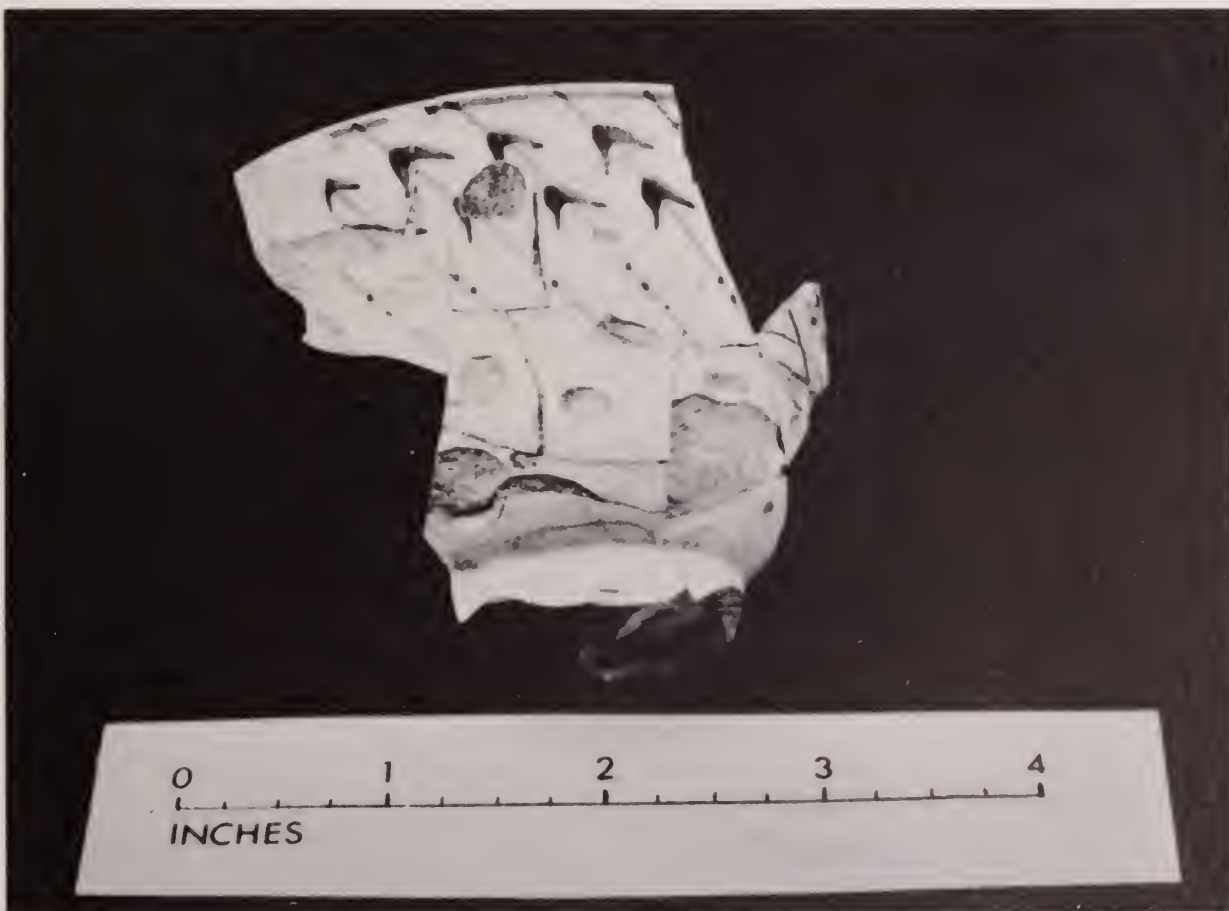
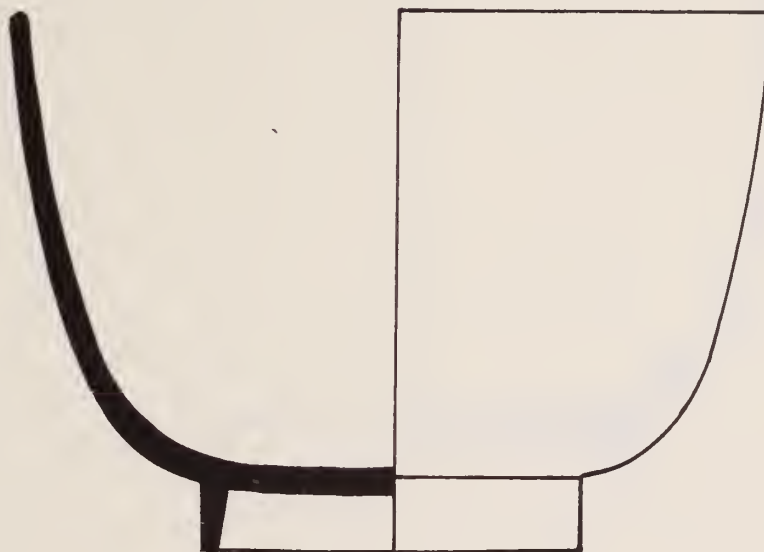


Figure 61

accession #: 7566

shape: cup

type: pearlware

decorative technique: transferprinted

date range of manufacture: c. 1795-1830 (Coysh 1971)

archaeological provenience: southwest dump

discussion: "Dark blue" print compares to Munsell color notation 5PB 2/6 (see photo).

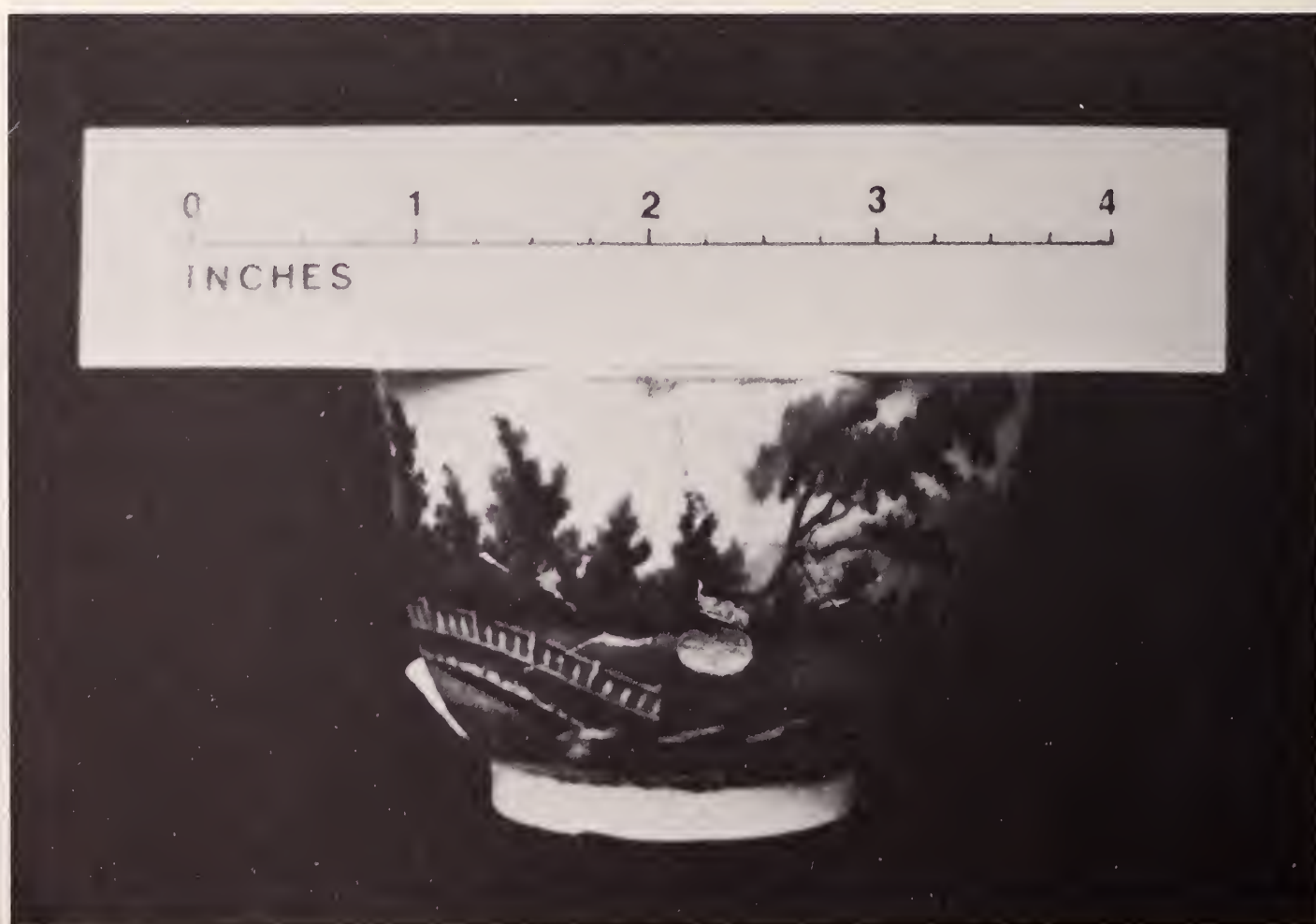
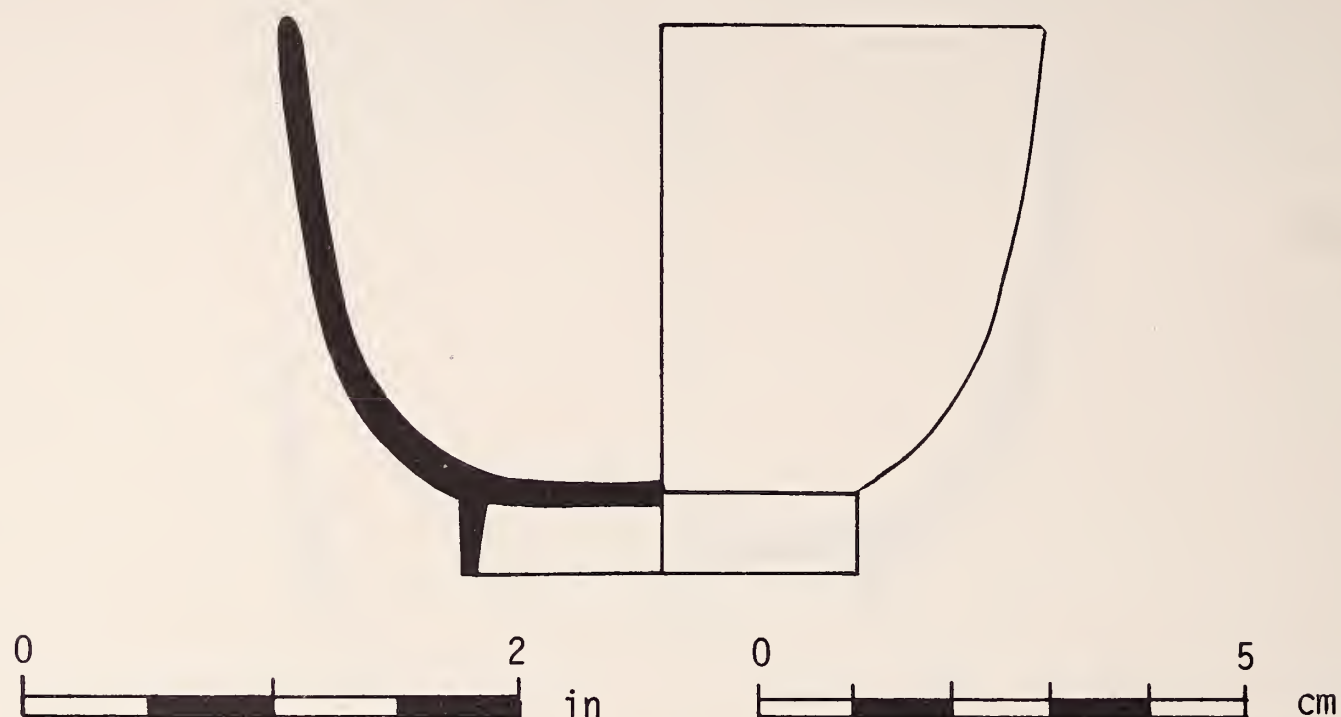


Figure 62

accession #: 7560

shape: cup

type: pearlware

decorative technique: transferprinted

date range of manufacture: c. 1795-1830 (Coysh 1971)

archaeological provenience: southwest dump

discussion: "Dark blue" print compares to Munsell color notation 5PB 2/6 (see photo).

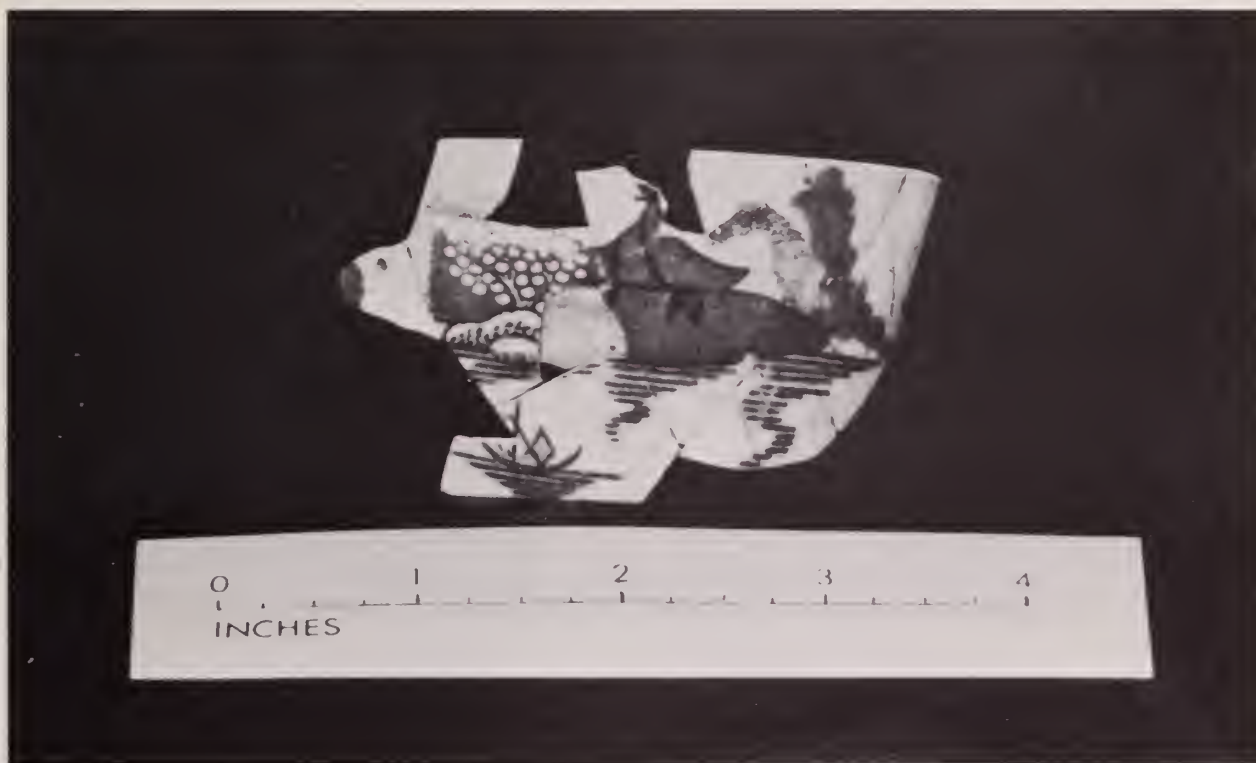
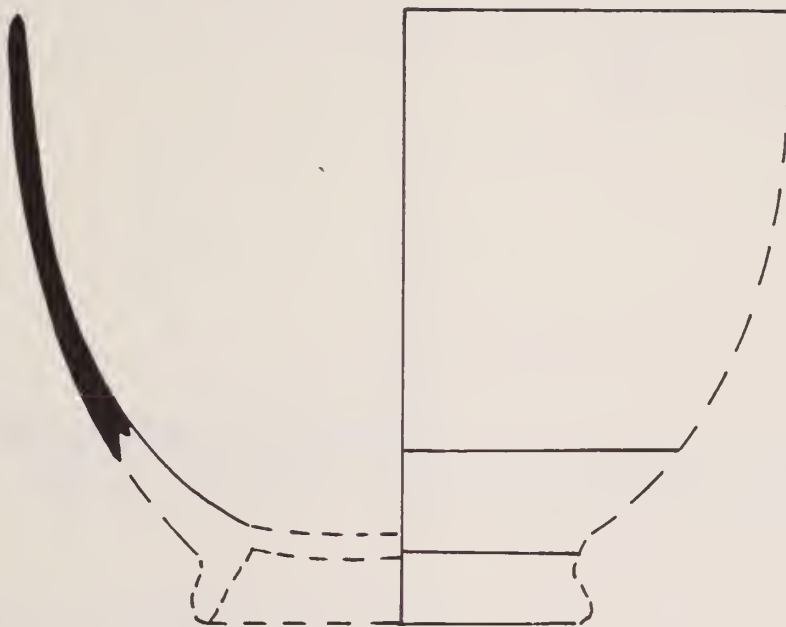


Figure 63

accession #: 7591

shape: saucer

type: pearlware

decorative technique: underglaze polychrome handpainted

date range of manufacture: c. 1790-1830 (Mountford p.c. 1976)

archaeological provenience: southwest dump, vegetable cellar

discussion: Bands, stems, and long, thin floral elements are "greenish-brown," and compare to Munsell color notation 2.5Y 4/4. Two, large floral elements, located to the extreme right and left of the sherd and just below the rim bands, are "dark blue," and compare to notation 5PB 2/6 (see photo).



Figure 64

accession #: 7595

shape: saucer

type: pearlware

decorative technique: underglaze polychrome handpainted

date range of manufacture: c. 1790-1830 (Mountford p.c. 1976)

archaeological provenience: southwest dump

discussion: "Brown" rim bands compare to Munsell color notation 2.5Y 4/2. Concerning the floral element, the "brown" stem also compares to 2.5Y 4/2, the "green" leaves to 5GY 5/4, and the "orange" petals to 5YR 6/12 (see photo).

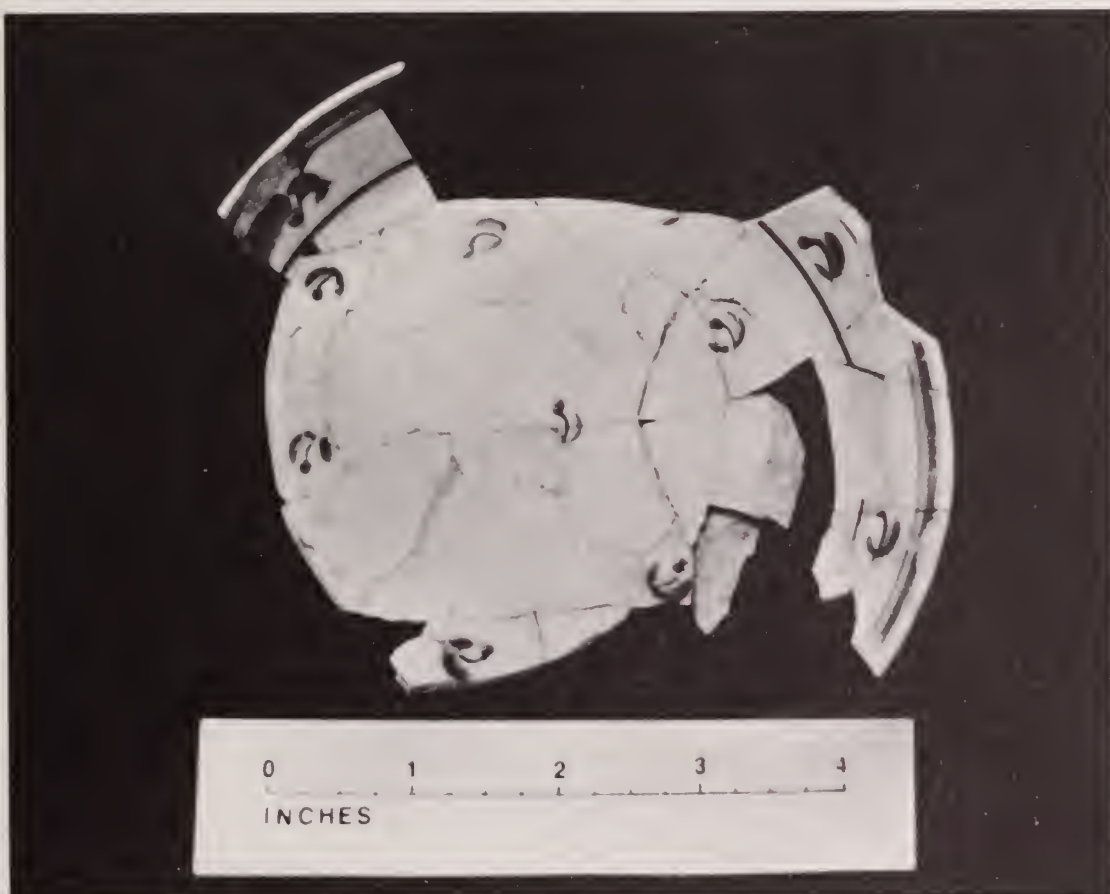
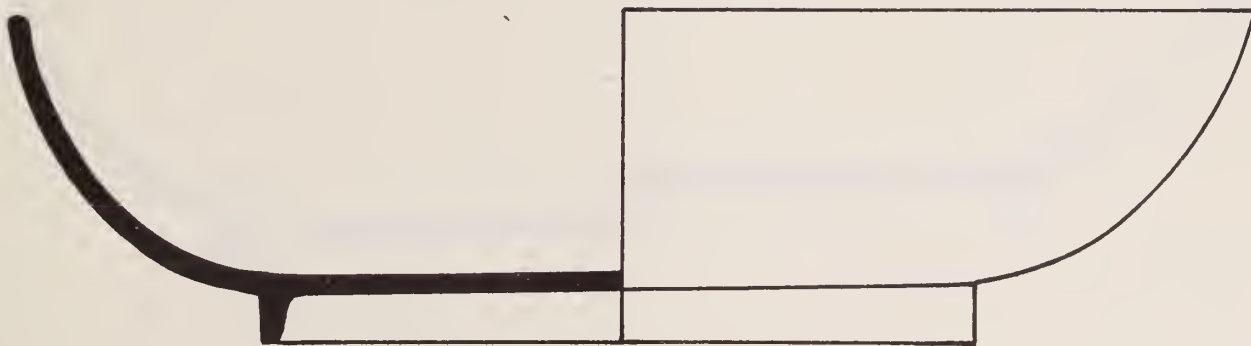


Figure 65

accession #: 7557

shape: saucer

type: pearlware

decorative technique: underglaze polychrome handpainted

date range of manufacture: c. 1790-1830 (Mountford p.c. 1976)

archaeological provenience: southwest dump, cellar

discussion: Rim band and darker elements of the motif are "dark brown," and compare to Munsell notation 5YR 3/2. Lighter decorative elements are "orange," and compare to 5YR 6/12 (see photo).

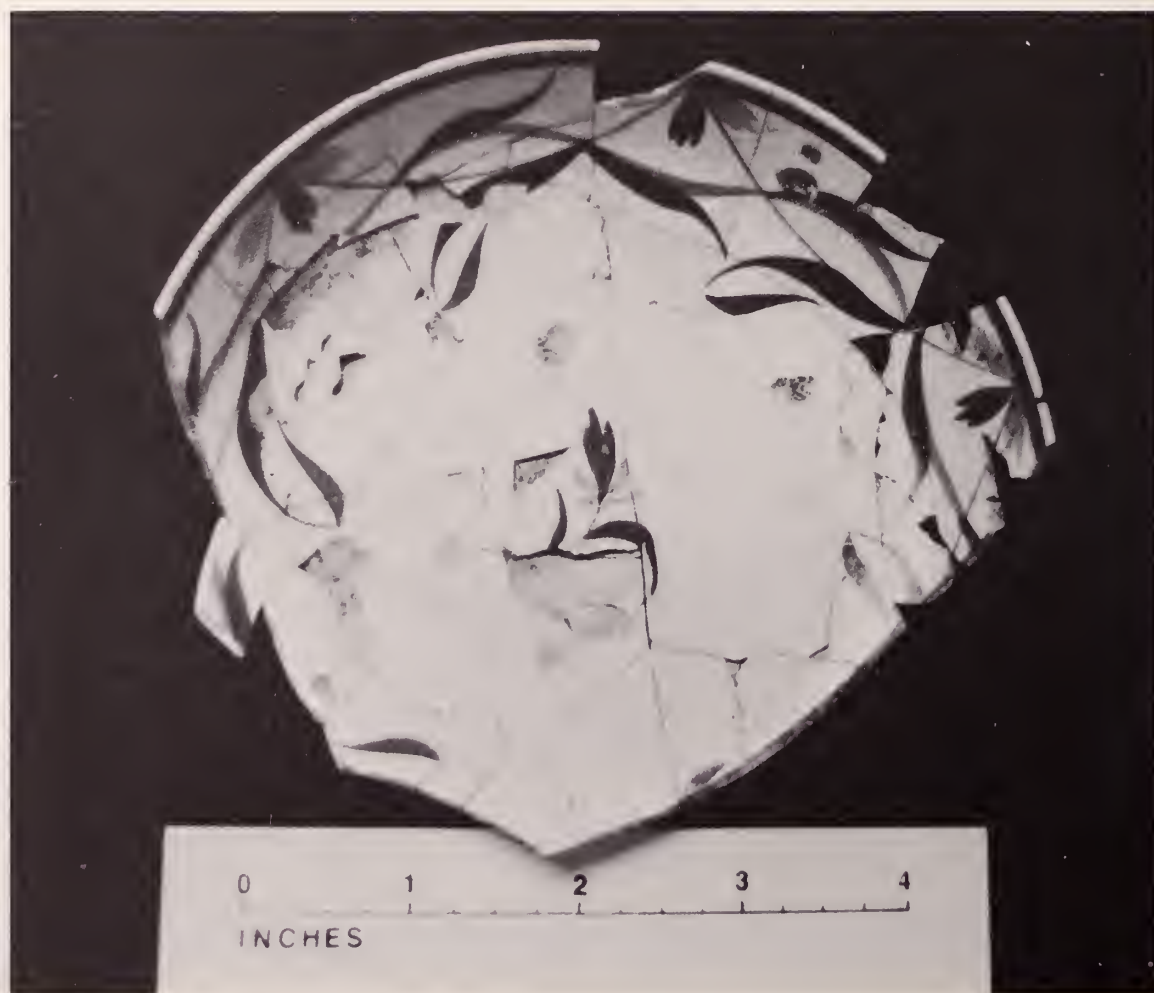


Figure 66

accession #: 7576
shape: saucer
type: pearlware
decorative technique: underglaze polychrome handpainted
date range of manufacture: c. 1790-1830 (Mountford p.c. 1976)
archaeological provenience: southwest dump
discussion: "Brown" leaves, zigzag lines, and bands compare to Munsell color notation 2.5Y 3/2. Round "yellow" fruits, three-pronged petals, and wide rim band between the two thin "brown" bands compare to 5Y 8/10 (see photo).

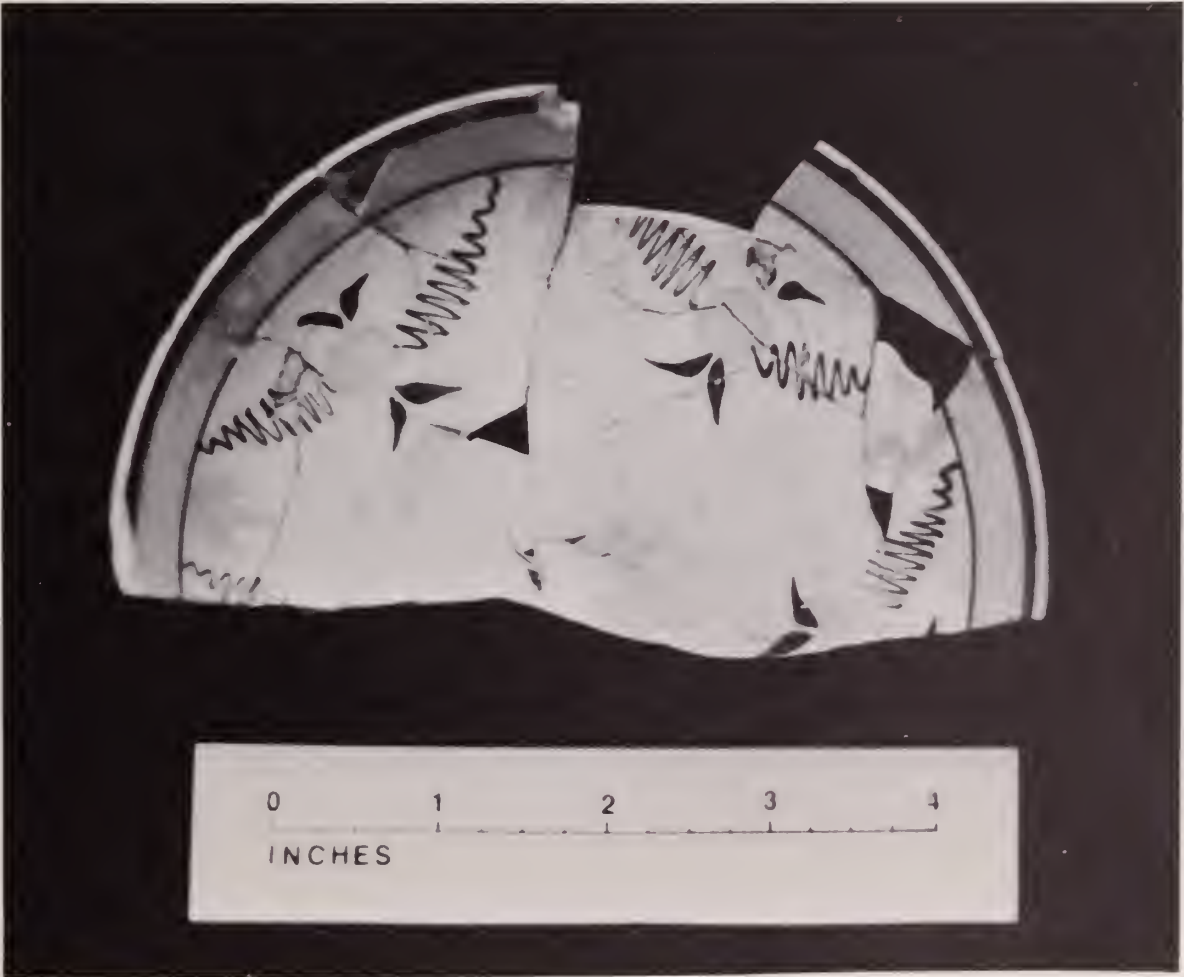
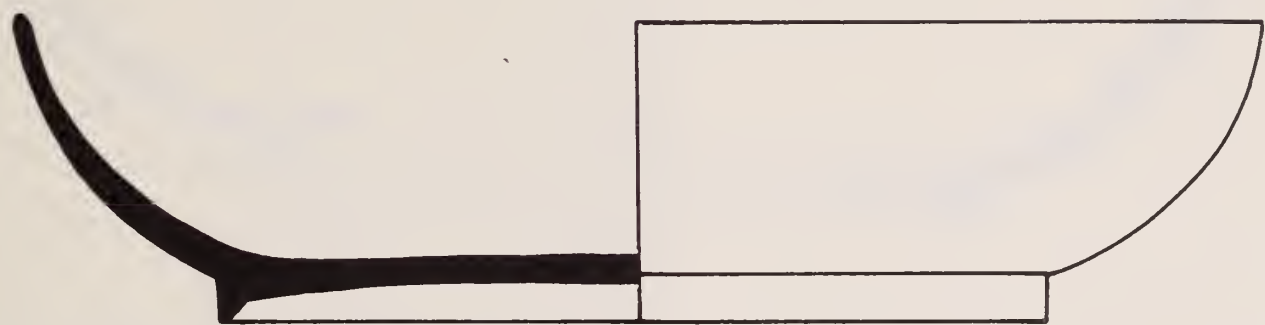


Figure 67

accession #: 7556

shape: saucer

type: pearlware

decorative technique: transferprinted

date range of manufacture: c. 1795-1830 (Coysh 1971)

archaeological provenience: cellar

discussion: "Dark blue" print compares to Munsell color notation 5PB 2/6 (see photo).

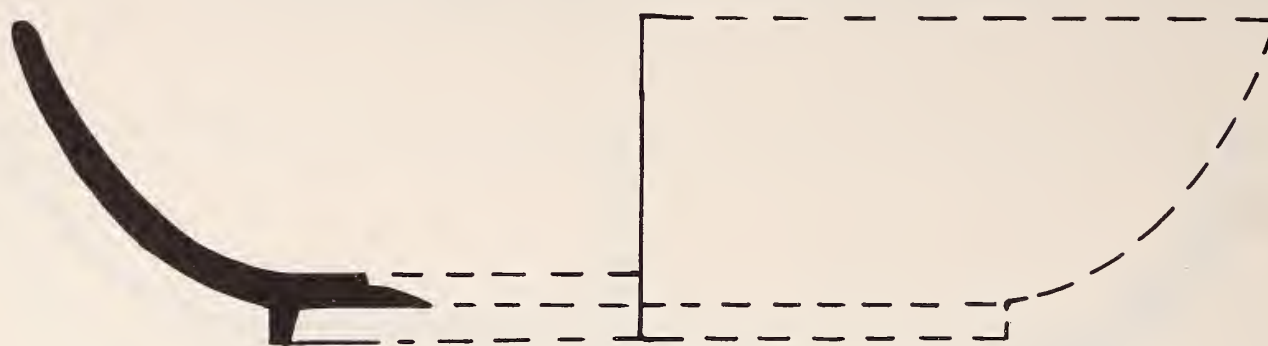


Figure 68

accession #: 7564
shape: saucer
type: pearlware
decorative technique: transferprinted
date range of manufacture: c. 1795-1830 (Coysh 1971)
archaeological provenience: vegetable cellar
discussion: "Dark blue" print compares to Munsell color notation 5PB 2/6 (see photo).

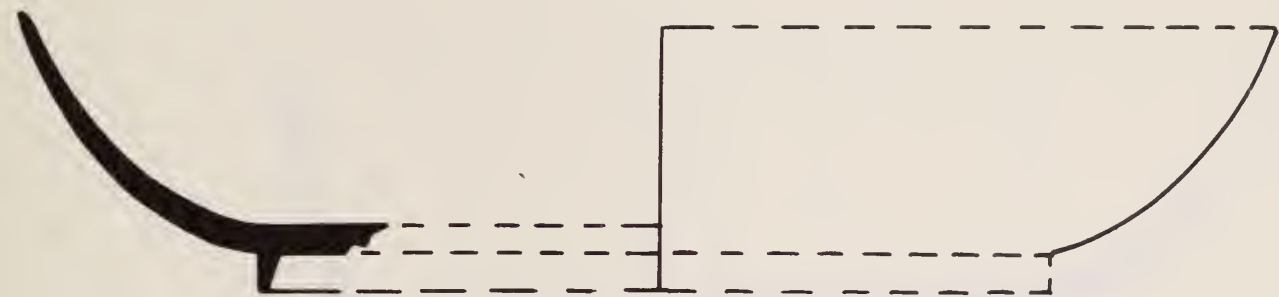


Figure 69

accession #: 7565

shape: saucer

type: pearlware

decorative technique: transferprinted

date range of manufacture: c. 1795-1830 (Coysh 1971)

archaeological provenience: southwest dump

discussion: "Dark blue" print compares to Munsell color notation 5PB 2/6 (see photo).



Figure 70

accession #: 7753

shape: cup

type: pearlware

decorative technique: underglaze blue handpainted

date range of manufacture: c. 1780-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump, cellar

discussion: "Dark blue" decorative motif compares to Munsell
color notation 5 PB 2/6 (see photo).

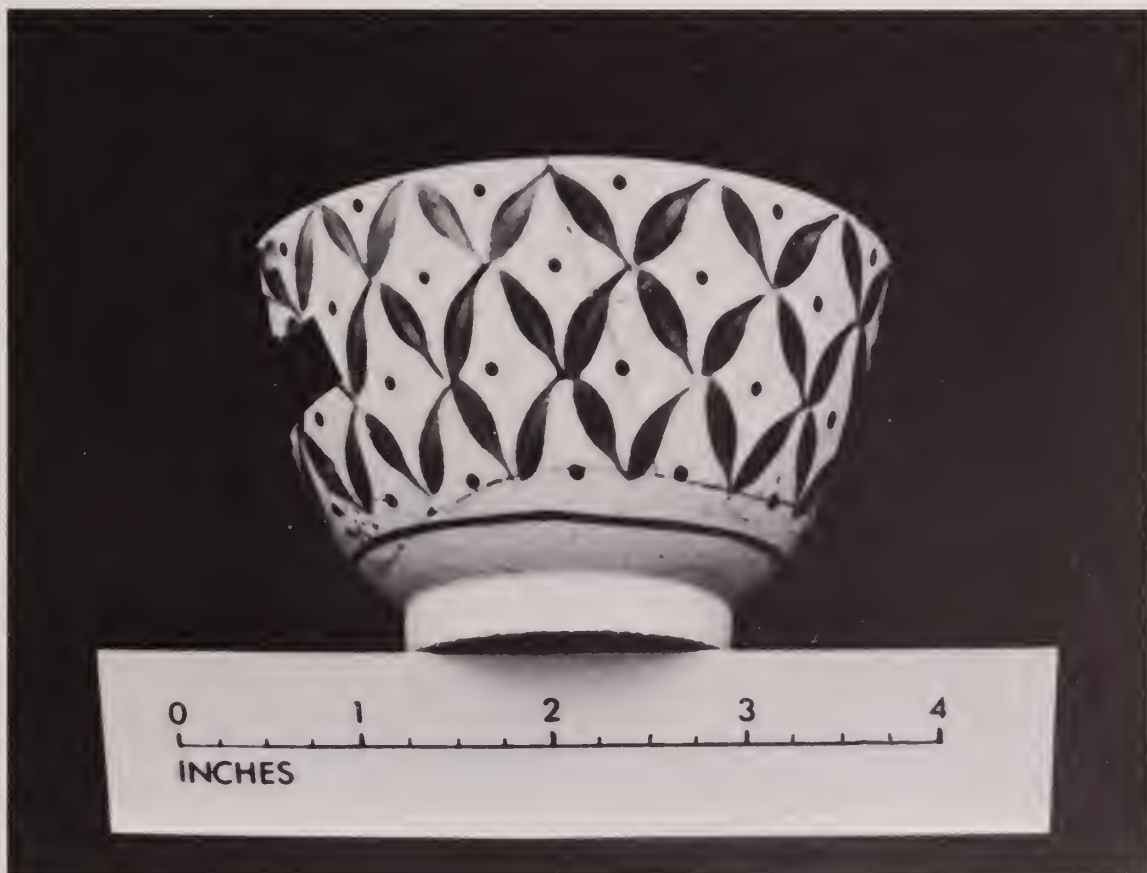
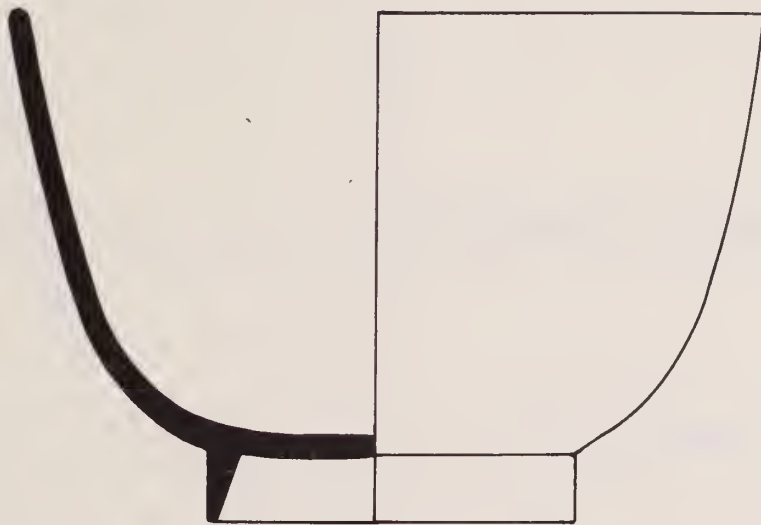


Figure 71

accession #: 7562

shape: saucer

type: pearlware

decorative technique: underglaze blue handpainted

date range of manufacture: c. 1780-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: vegetable cellar

discussion: "Dark blue" motif is identical to that on ves-
sel 7753 (see photo).

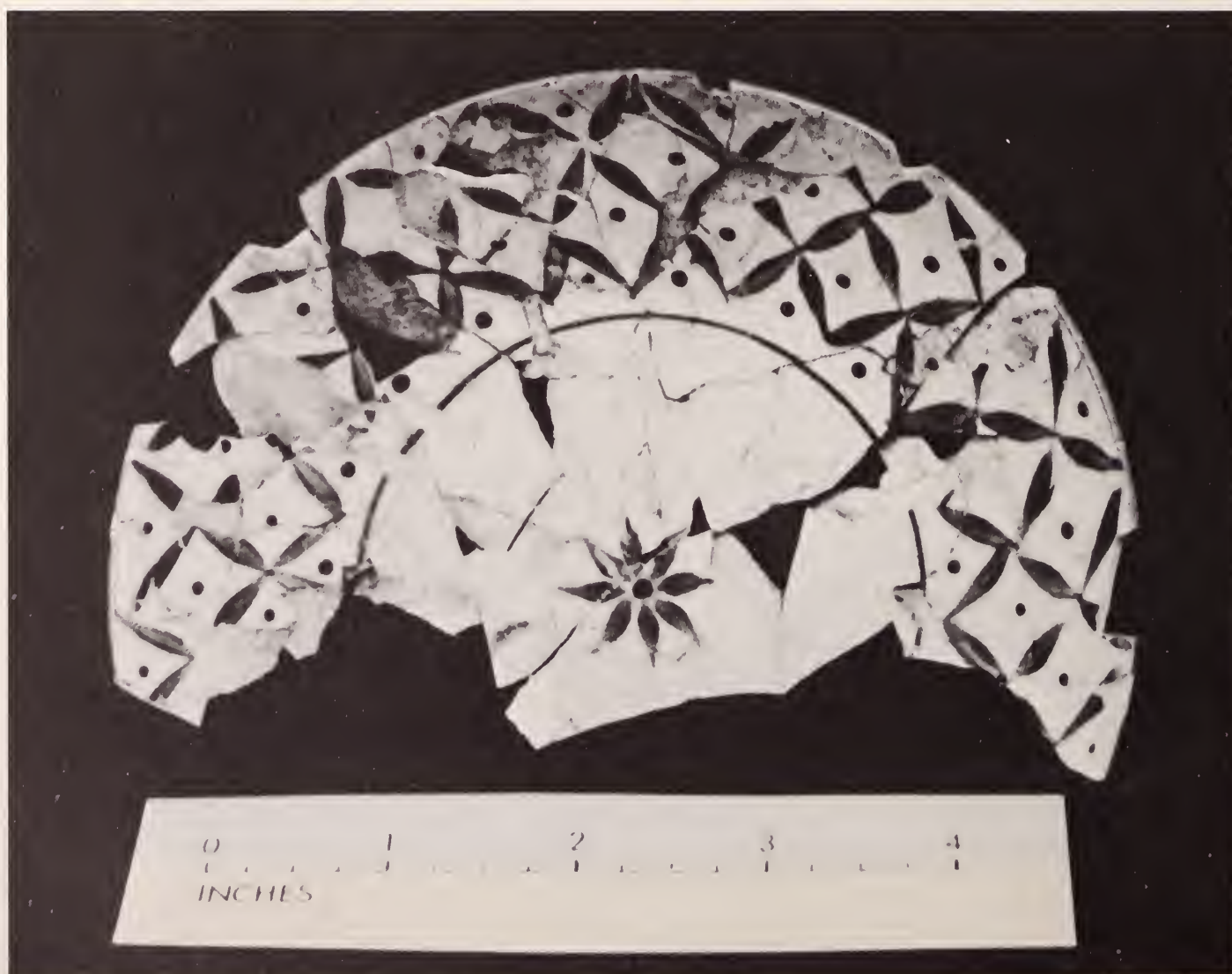


Figure 72

accession #: 7596
shape: cup
type: pearlware
decorative technique: underglaze blue handpainted
date range of manufacture: c. 1780-1820 (Noël Hume 1969;
South 1972)
archaeological provenience: southwest dump, cellar
discussion: "Dark blue" motif compares to Munsell color
notation 5PB 2/6. Motif is identical to that on
vessels 7753 and 7562.

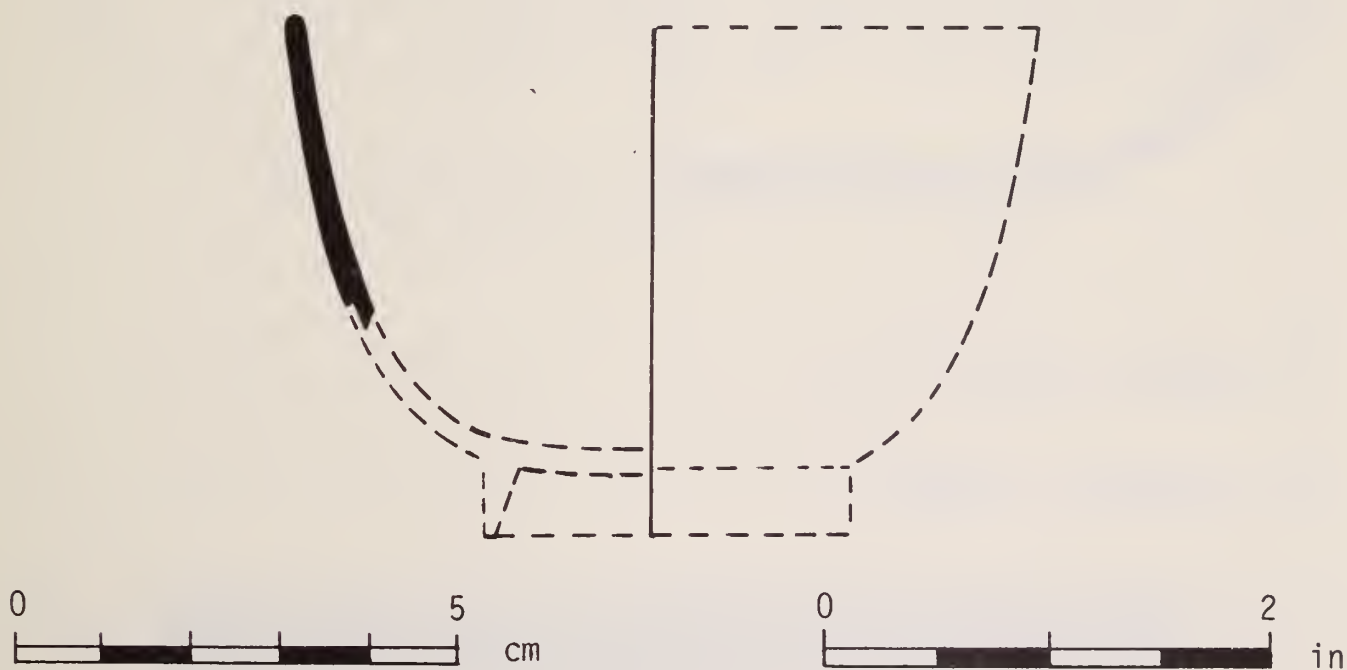


Figure 73

accession #: 7760
shape: saucer
type: pearlware
decorative technique: underglaze blue handpainted
date range of manufacture: c. 1780-1820 (Noël Hume 1969;
South 1972)
archaeological provenience: southwest dump
discussion: "Dark blue" motif is identical to that on
vessels 7752, 7562, and 7596.

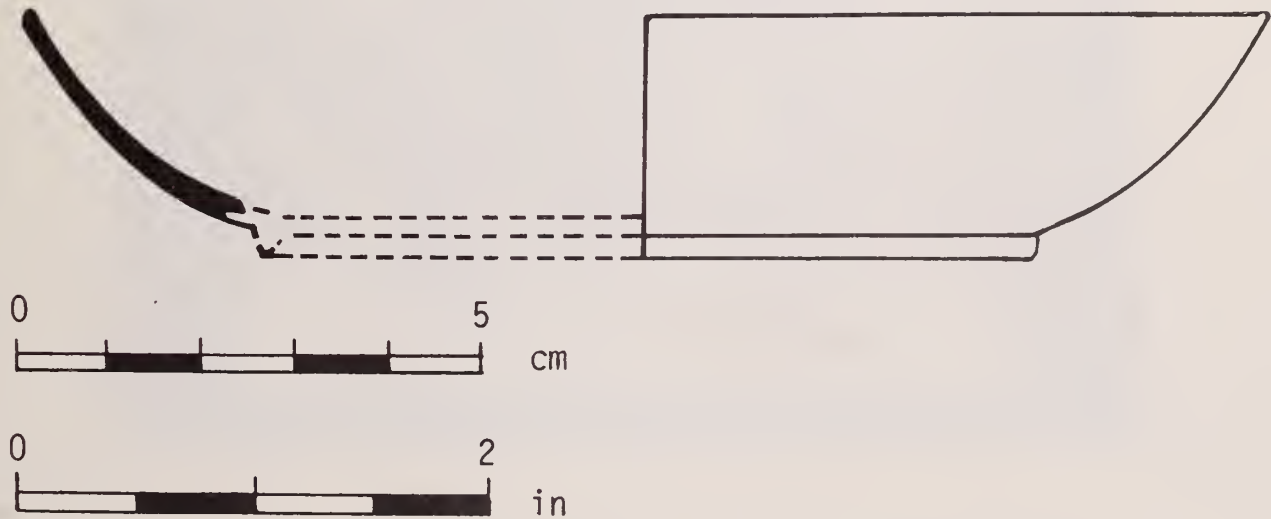


Figure 74

accession #: 7572

shape: saucer

type: pearlware

decorative technique: underglaze blue handpainted

date range of manufacture: c. 1810-1830 (Godden p.c.,
1976)

archaeological provenience: southwest dump

discussion: "Dark blue" decorative motif compares to
Munsell color notation 5PB 2/6.

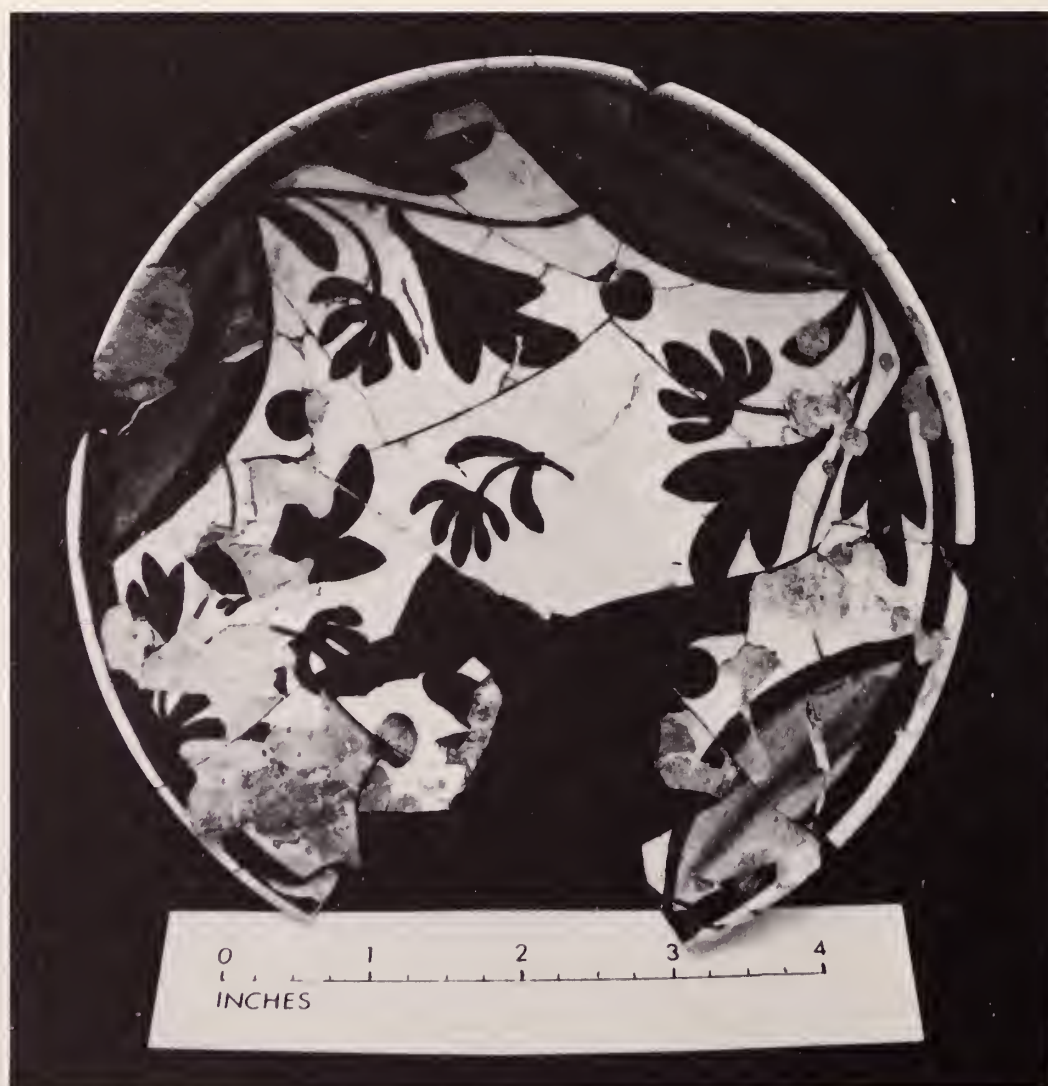
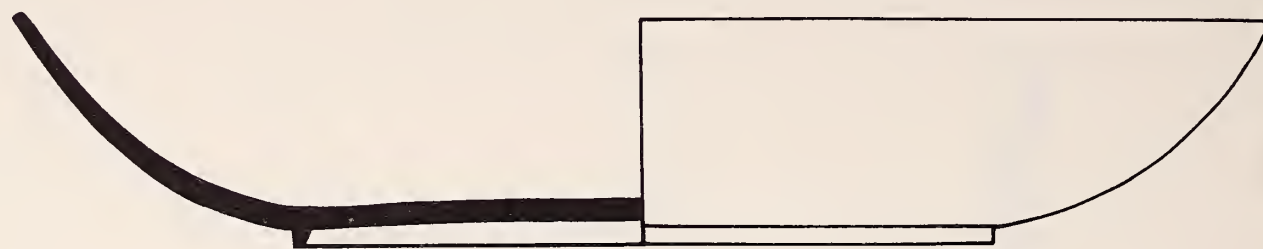


Figure 75

accession #: 7620

shape: saucer

type: pearlware

decorative technique: underglaze blue handpainted

date range of manufacture: c. 1810-1830 (Godden, p.c., 1976)

archaeological provenience: southwest dump, cellar, well

discussion: "Dark blue: decorative motif compares to Munsell color notation 5PB 2/6 and is identical to that on vessel 7572. Unlike 7572, however, vessel 7620 has an impressed star-shaped, workmen's tally mark (see drawing). Although this mark does not allow identification of the manufacturing firm, it does indicate that the vessel probably was made c. 1810-1830 (Godden p.c., 1976)."



Figure 76

accession #: 7590

shape: cup

type: pearlware

decorative technique: underglaze blue handpainted

date range of manufacture: c. 1780-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump, vegetable cellar

discussion: "Dark blue" decorative motif compares to Munsell
color notation 5PB 2/6 (see photo).

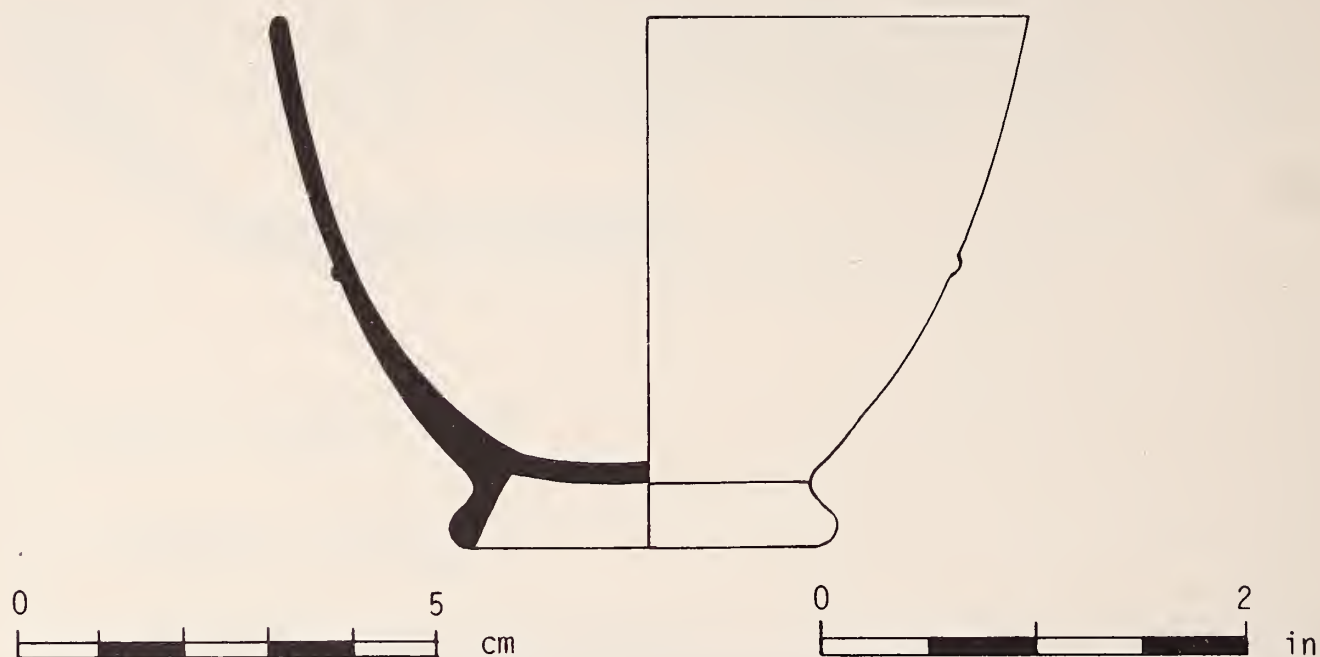


Figure 77

accession #: 7759

shape: saucer

type: pearlware

decorative technique: underglaze blue handpainted

date range of manufacture: c. 1780-1820 (Noël Hume 1969;
South 1972)

archaeological provenience: southwest dump, cellar

discussion: "Dark blue" decorative motif compares to Munsell
color notation 5PB 2/6 and is identical to that
on vessel 7590 (see photo).

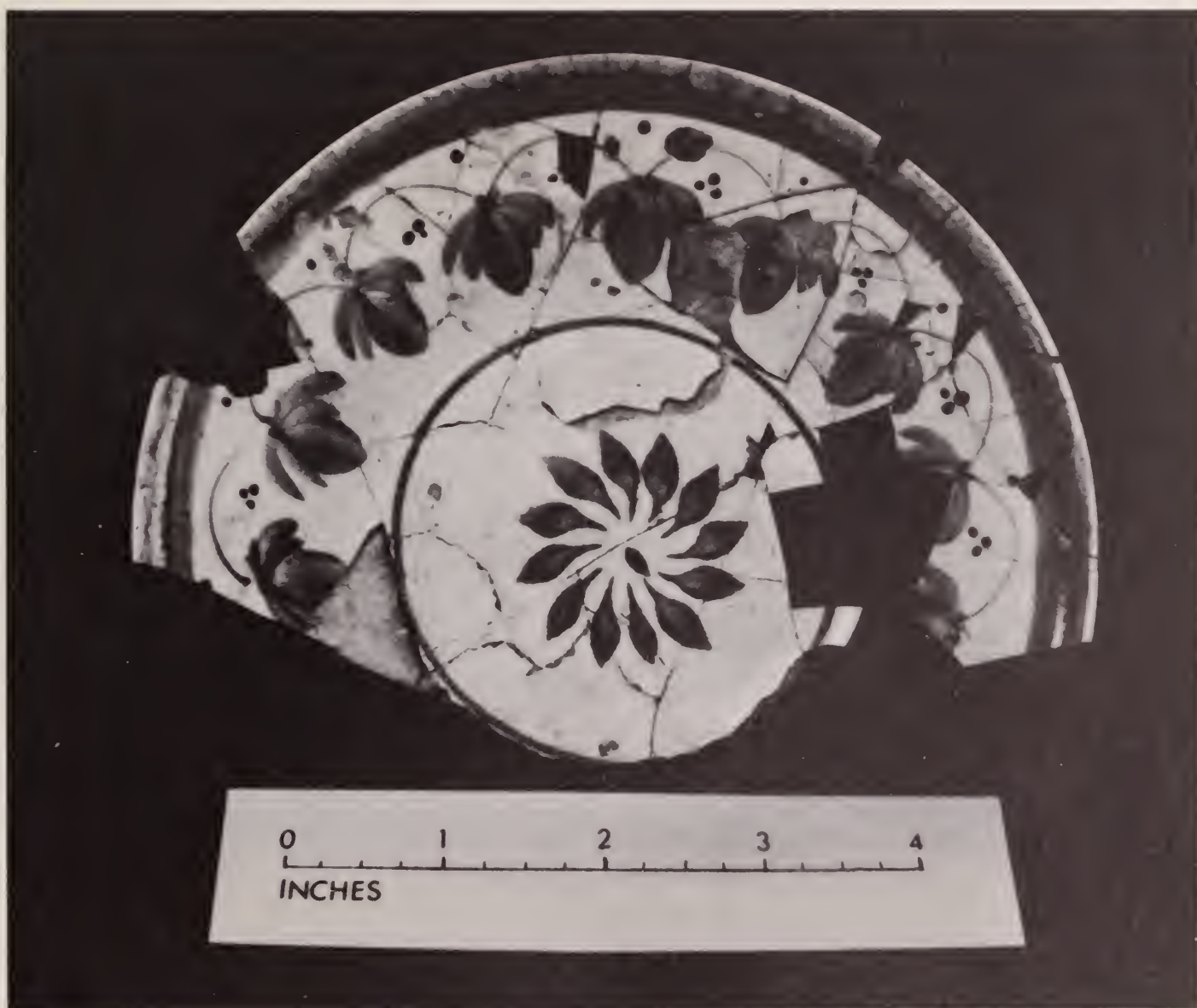


Figure 78

accession #: 7585

shape: cup

type: pearlware

decorative technique: underglaze polychrome handpainted

date range of manufacture: c. 1790-1830 (Mountford p.c. 1976)

archaeological provenience: southwest dump

discussion: Parallel bands are "greenish-brown," and compare to Munsell color notation 2.5Y 4/4. Darkest floral elements are "blue," and compare to 5PB 4/10. Medium-dark floral elements are "orange," while the lightest elements are "yellow." These compare to notations 5YR and 2.5Y (see photo).

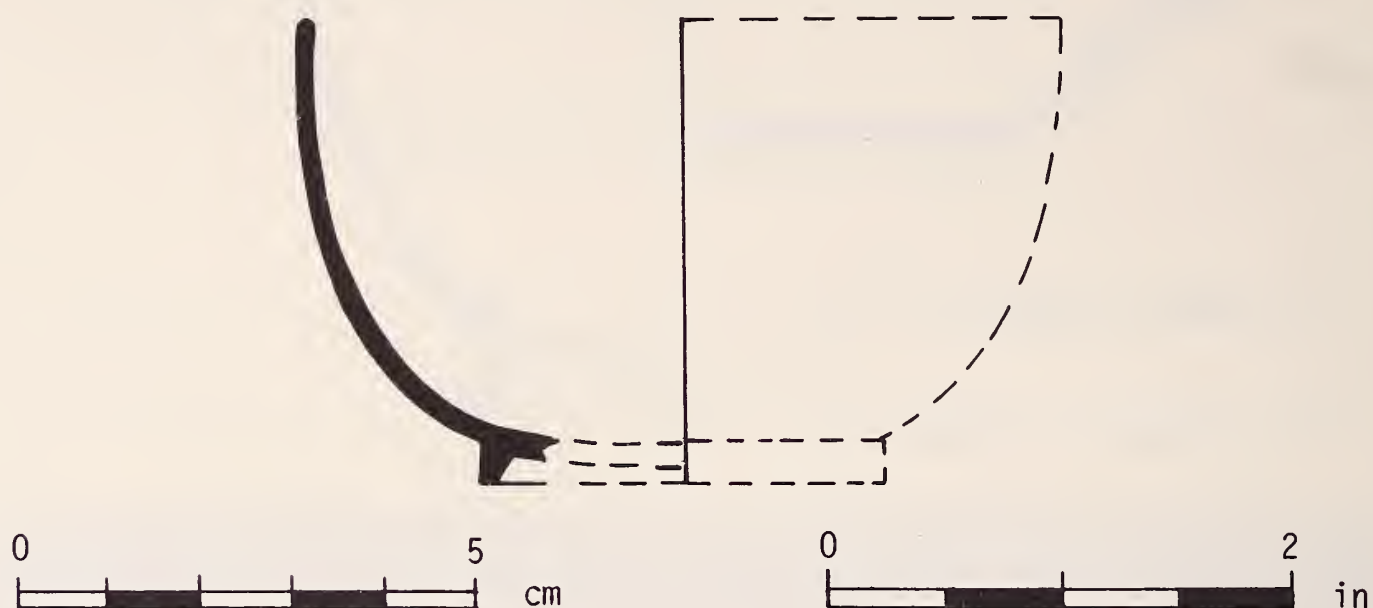


Figure 79

accession #: 7768
shape: saucer
type: pearlware
decorative technique: underglaze polychrome handpainted
date range of manufacture: c. 1790-1830 (Mountford p.c. 1976)
archaeological provenience: southwest dump
discussion: Decorative elements are identical in color and arrangement to those on vessel 7585.

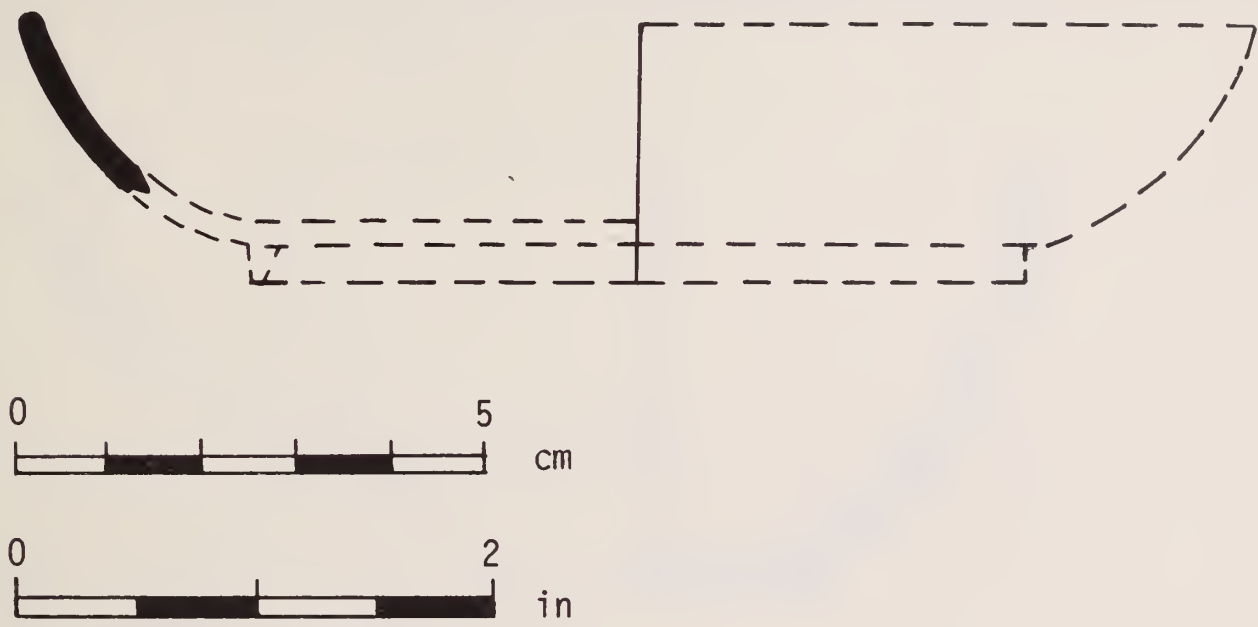


Figure 80

accession #: 7758
shape: cup
type: pearlware
decorative technique: underglaze polychrome handpainted
date range of manufacture: c. 1790-1830 (Mountford p.c. 1976)
archaeological provenience: southwest dump
discussion: Decorative elements are identical in color and arrangement to those on vessels 7585 and 7768.

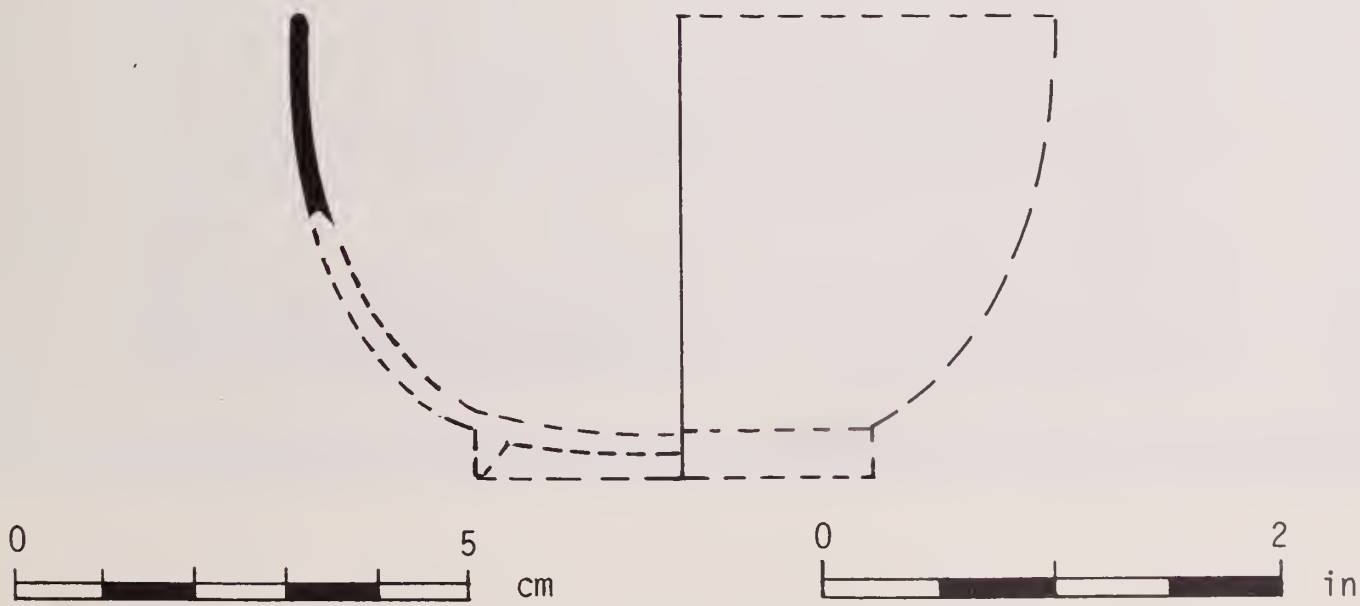


Figure 81

accession #: 7754

shape: cup

type: pearlware

decorative technique: underglaze polychrome handpainted

date range of manufacture: c. 1790-1830 (Mountford p.c. 1976)

archaeological provenience: southwest dump, well

discussion: Dark bands and floral elements of decorative motifs are "greenish-brown," and compare to Munsell color notation 2.5Y 4/4. Thin band immediately abutting dark rim band is "yellow," and compares to Munsell notation 2.5Y 7/10 (see photo).

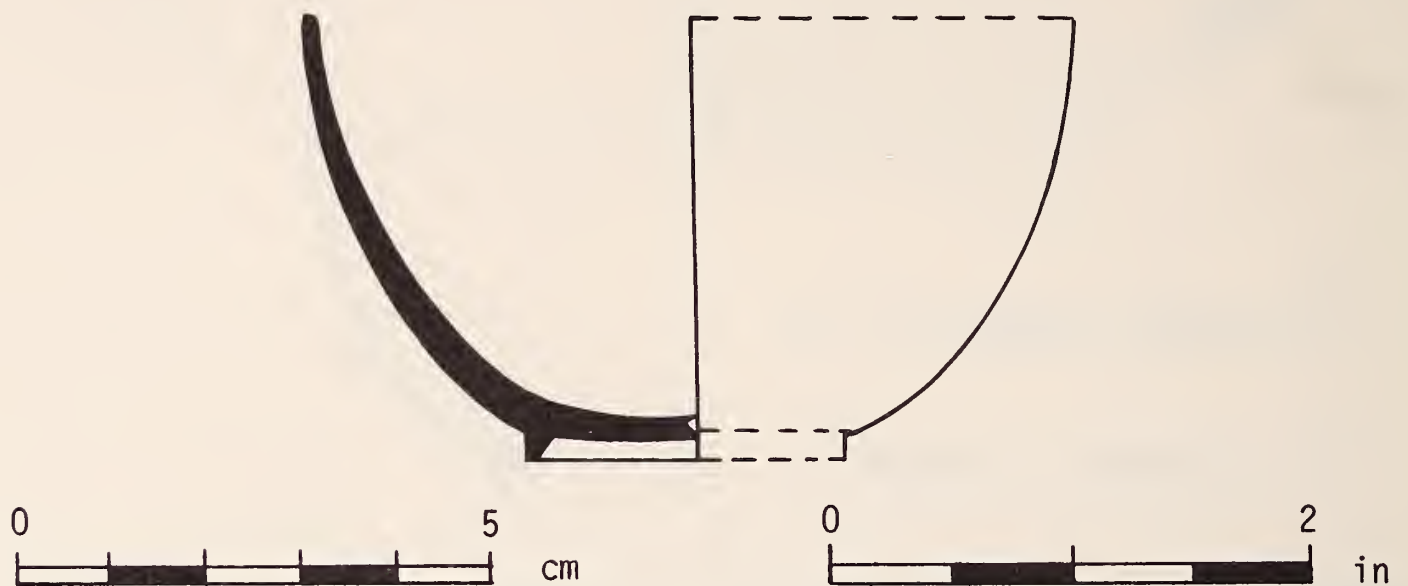


Figure 82

accession #: 7755

shape: saucer

type: pearlware

decorative technique: underglaze polychrome handpainted

date range of manufacture: c. 1790-1830 (Mountford p.c. 1976)

archaeological provenience: southwest dump, cellar

discussion: Dark rim band and floral elements are "greenish-brown," and compare to Munsell color notation 2.5Y 4/4. Thin band below and abutting dark rim band is "yellow," and compares to notation 2.5Y 7/10. Decorative motif is identical to that on vessel 7754 (see photo).

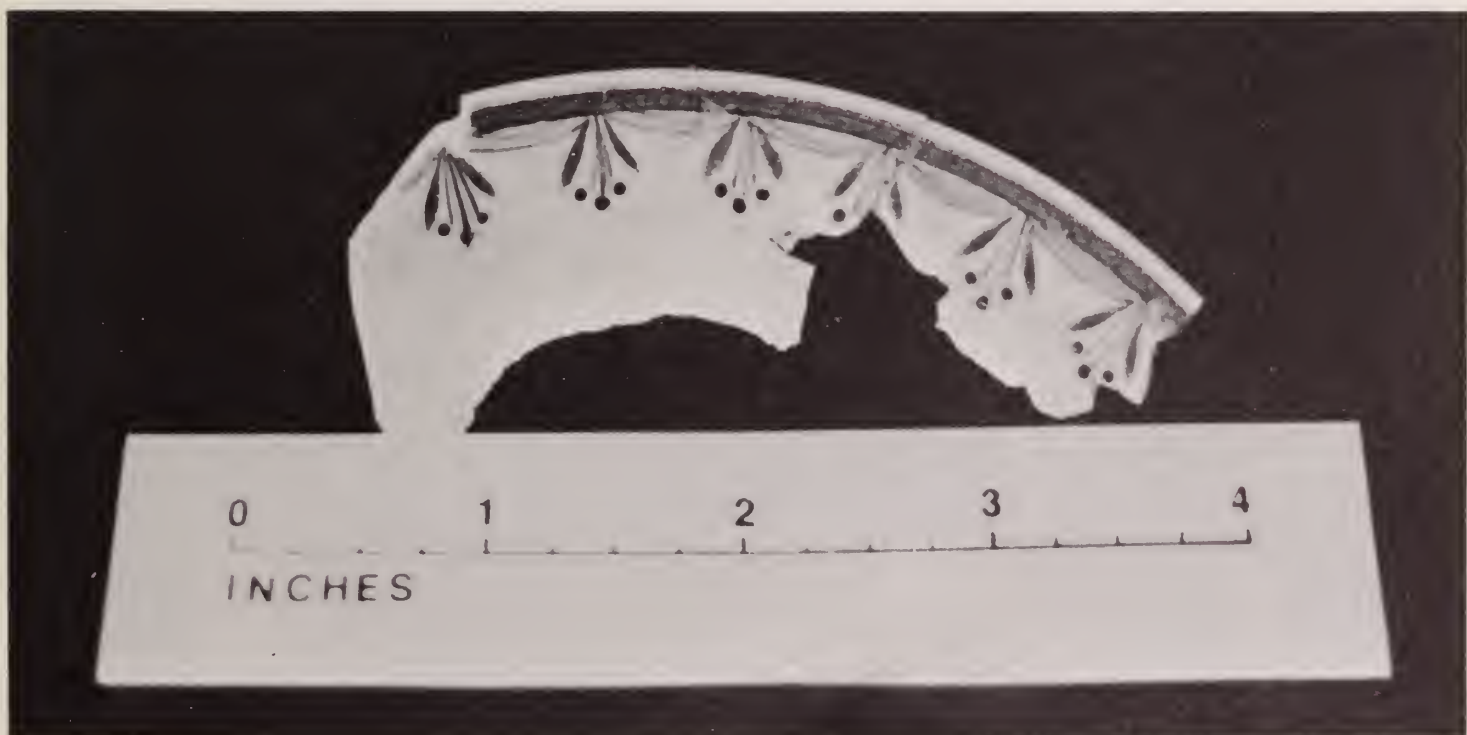
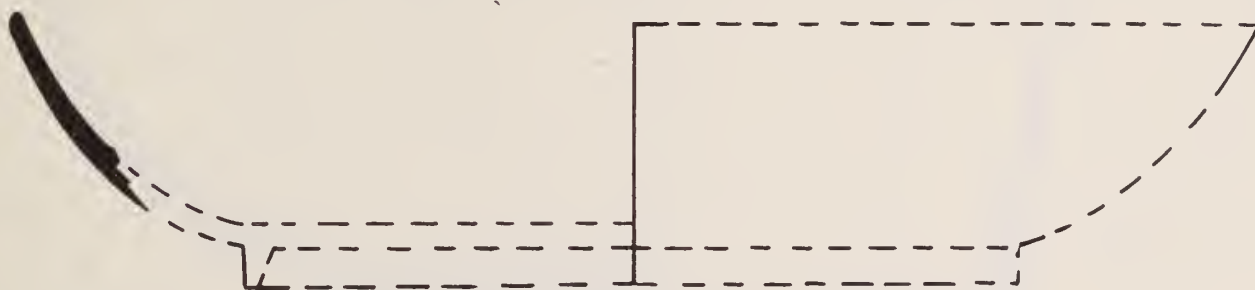


Figure 83

accession #: 7748

shape: cup

type: pearlware

decorative technique: transferprinted

date range of manufacture: c. 1795-1830 (Coysh 1971)

archaeological provenience: southwest dump, cellar

discussion: "Dark blue" print compares to Munsell color notation 5PB 2/6 (see photo). Transferprinted mark on the back of the vessel, STONE CHINA, presently provides no provenience information (see drawing).

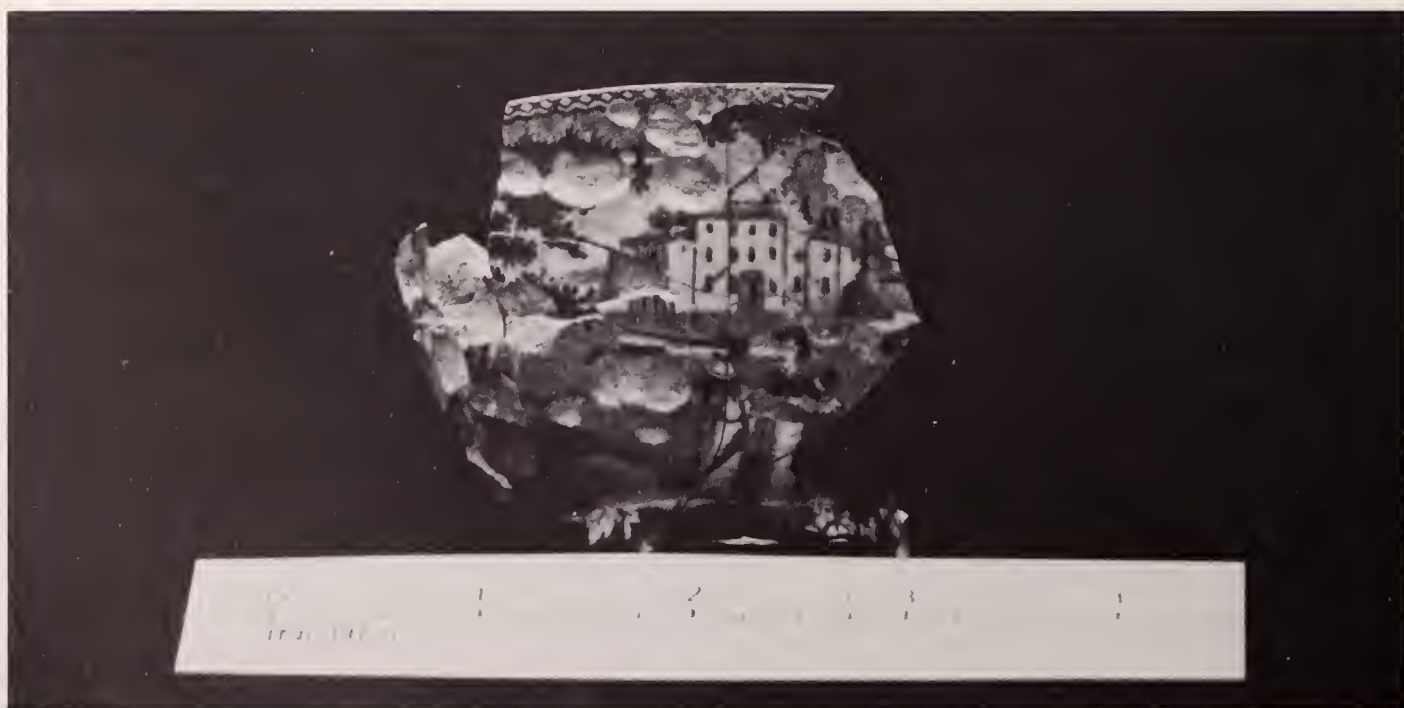
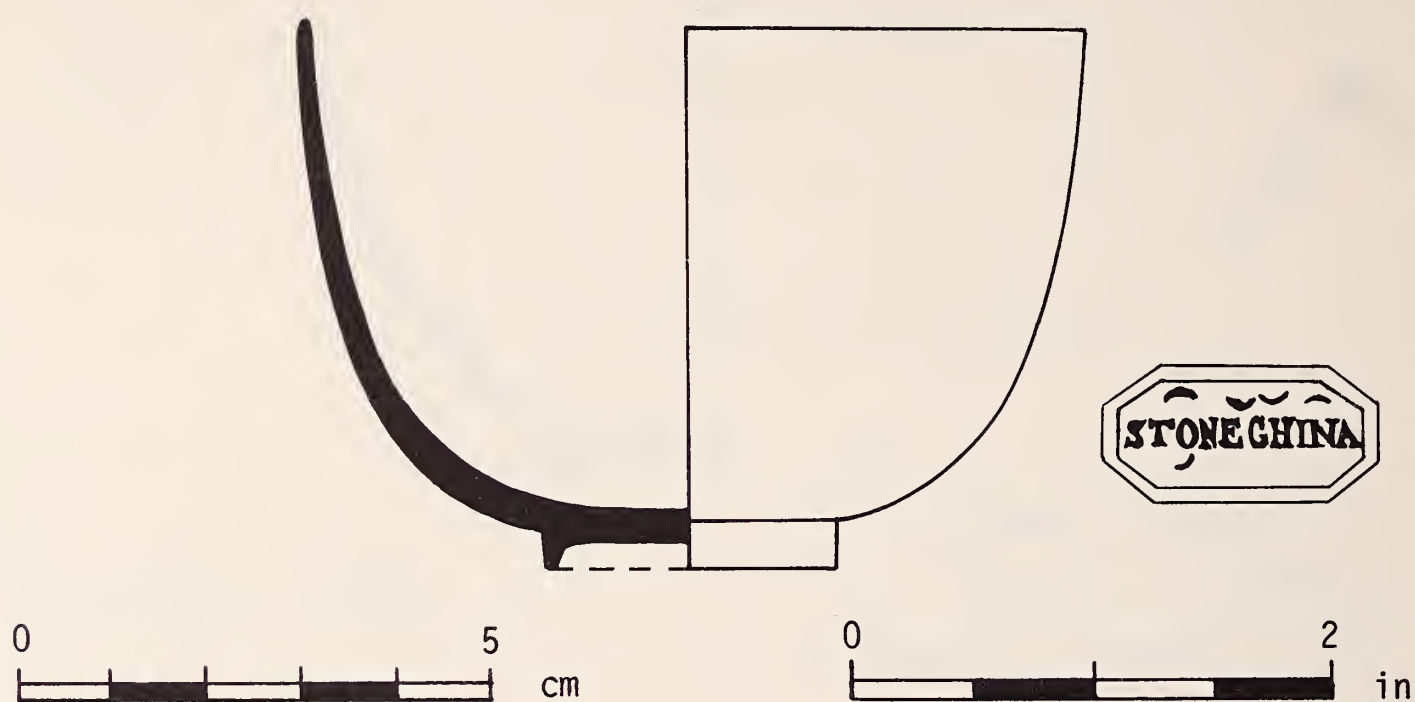


Figure 84

accession #: 7551
 shape: saucer
 type: pearlware
 decorative technique: transferprinted
 date range of manufacture: c. 1795-1830 (Coysh 1971)
 archaeological provenience: cellar
 discussion: "Dark blue" print compares to Munsell color notation 5PB 2/6 (see photo). STONE CHINA is printed on the back of the vessel. The printed motif and mark are identical to those on vessel 7748.

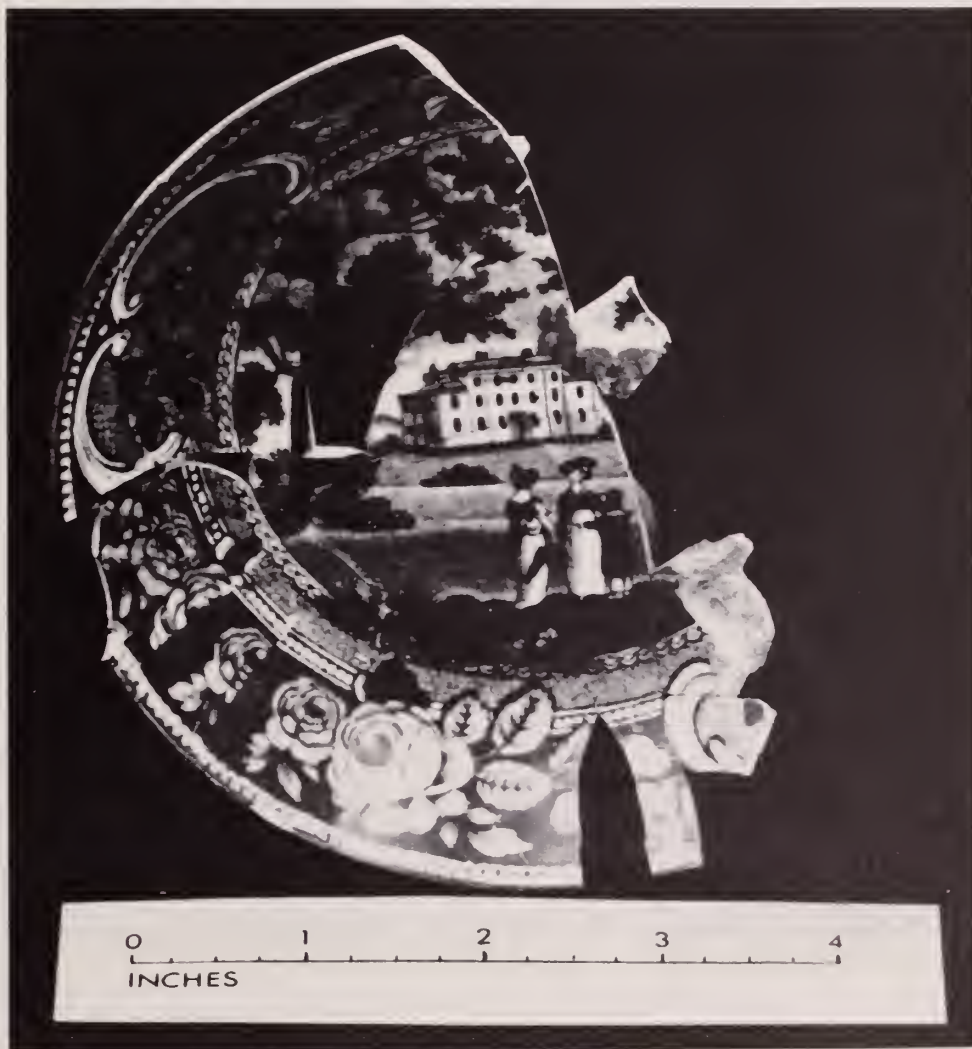
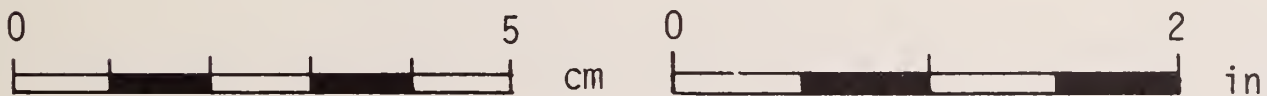


Figure 85

accession #: 7567
shape: cup
type: pearlware
decorative technique: transferprinted
date range of manufacture: c. 1795-1830 (Coysh 1971)
archaeological provenience: southwest dump, cellar
discussion: "Dark blue" print compares to Munsell color notation 5PB 2/6. Motif is identical to that on vessels 7748 and 7551.

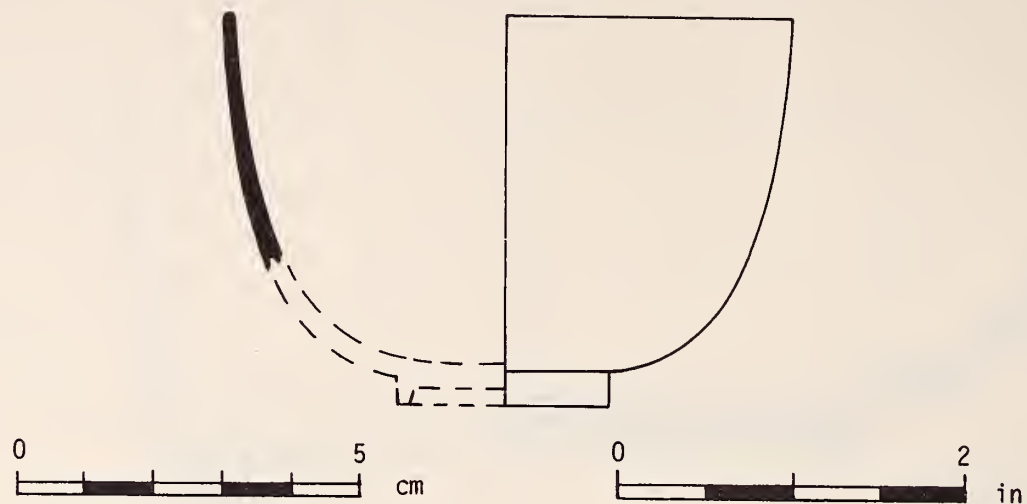


Figure 86

accession #: 7552
shape: saucer
type: pearlware
decorative technique: transferprinted
date range of manufacture: c. 1795-1830 (Coysh 1971)
archaeological provenience: cellar
discussion: "Dark blue" print compares to Munsell color notation 5PB 2/6. STONE CHINA is printed on the back of the vessel. The printed motif and mark are identical to those on vessels 7748 and 7551.

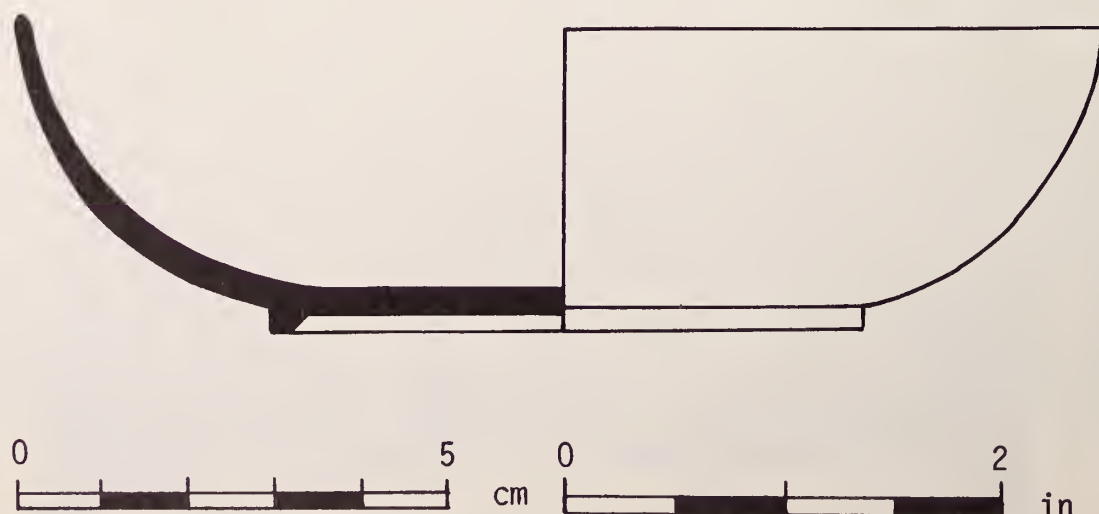


Figure 87

accession #: 7568
shape: pitcher
type: pearlware
decorative technique: transferprinted
date range of manufacture: c. 1795-1830 (Coysh 1971)
archaeological provenience: southwest dump
discussion: "Dark blue" print compares to Munsell color notation 5PB 2/6 (see photo).

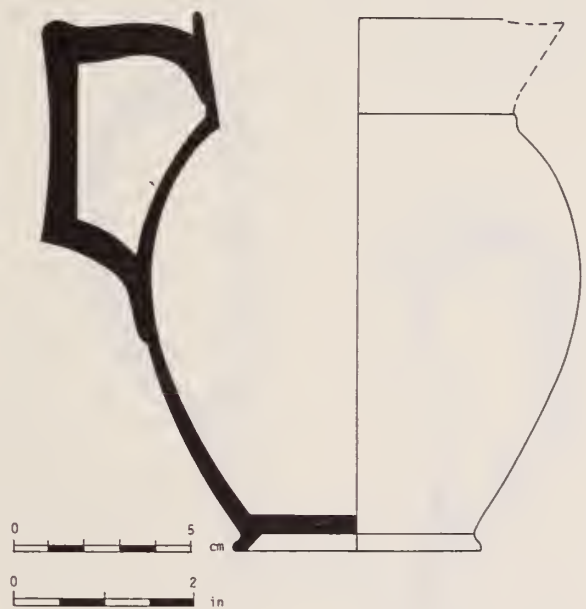


Figure 88

accession #: 7548

shape: mug

type: pearlware

decorative technique: underglaze polychrome handpainted

date range of manufacture: c. 1790-1830 (Mountford p.c. 1976)

archaeological provenience: vegetable cellar

discussion: Bands, small rings, and stems are "greenish-brown." Color compares to Munsell notation 2.5Y 4/4 (see photo). Petals are "orange" and some have a dark-blue trim. These colors compare to notations 5YR 6/12 and 5PB 2/6, respectively. Leaves are "light green," and compare to notation 5GY 6/6.

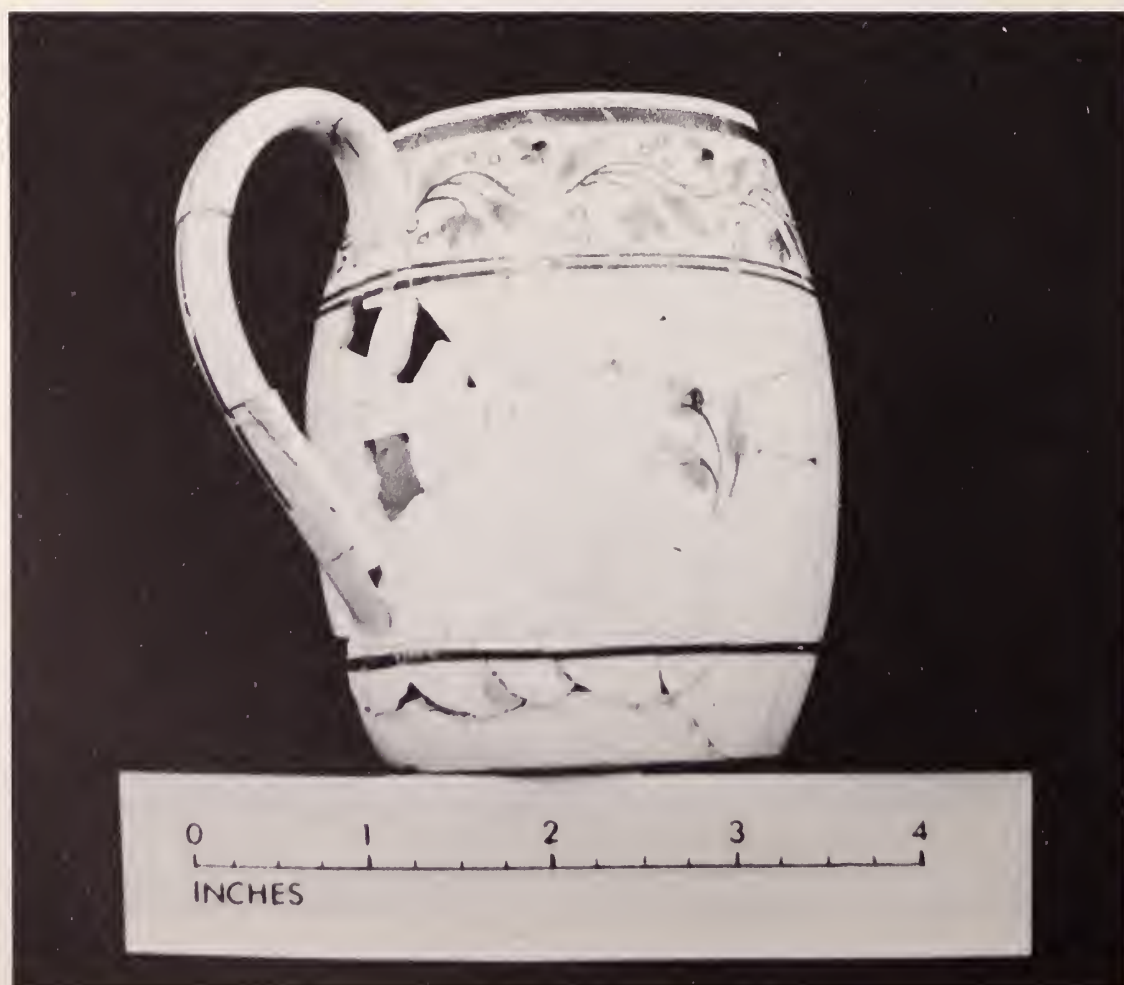
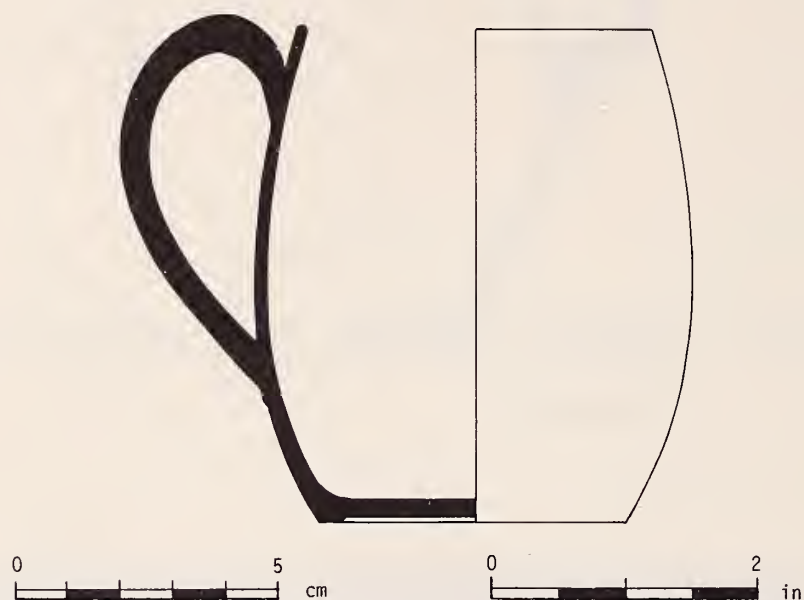


Figure 89

accession #: 7550
shape: mug
type: pearlware
decorative technique: underglaze blue handpainted
date range of manufacture: c. 1780-1820 (Noël Hume 1969;
South 1972)
archaeological provenience: southwest dump
discussion: "Dark blue" decorative motif compares to Munsell
color notation 5PB 3/6 (see photo).



Figure 90

accession #: 7549

shape: pitcher

type: hardwhite ware

decorative technique: transferprinted (hexagonal in form)

date range of manufacture: c. 1830-1840 (Laidacker 1951)

archaeological provenience: well

discussion: "Sepia" print compares to Munsell color notation 5YR 3/1 (see photo).

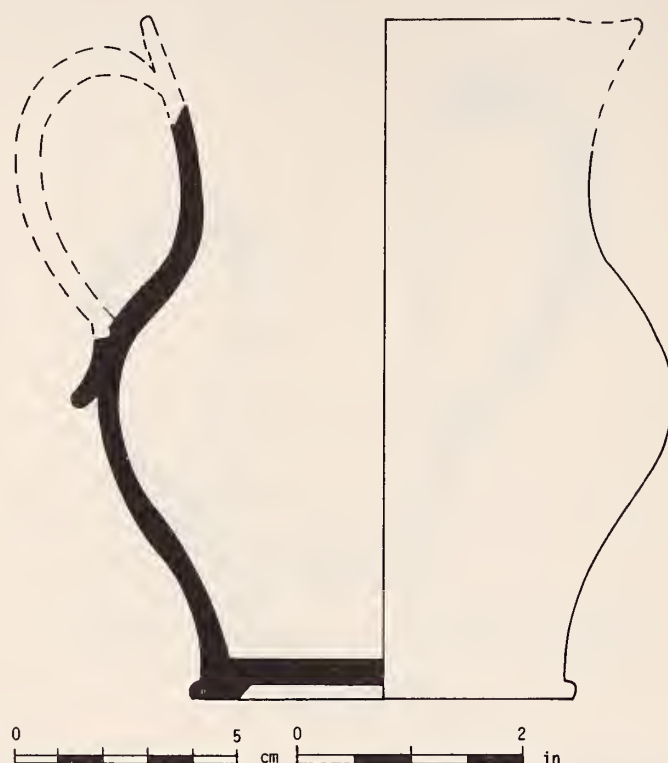


Figure 91

accession #: 7717

shape: teapot

type: jackfield ware

decorative technique: undecorated

date range of manufacture: c. 1745-1790 (Noël Hume
1969:123)

archaeological provenience: southwest dump

discussion: The vessel is glazed on the interior and exterior. The "black" lustrous glaze compares to Munsell color notation 10YR 2/1.

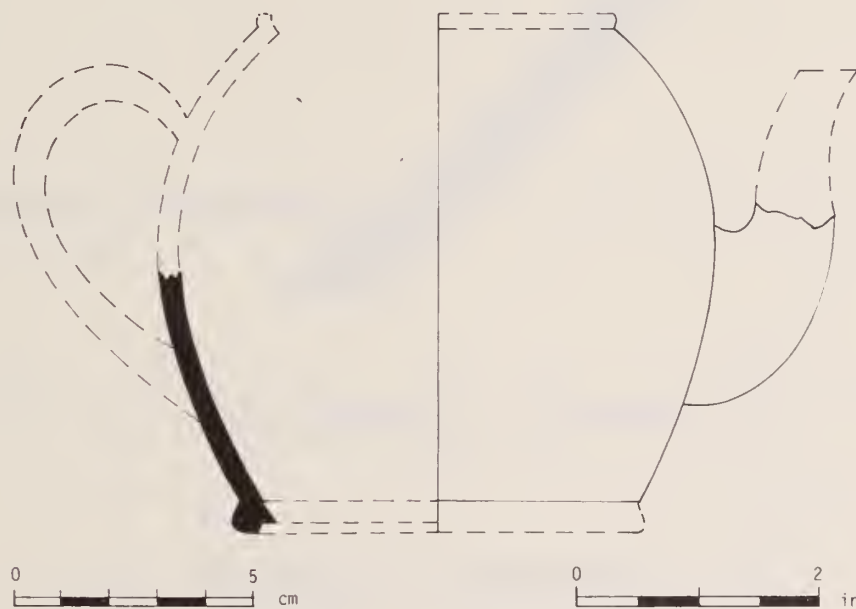


Figure 92

accession #: 7736

shape: pan

type: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: southwest dump

discussion: The vessel is glazed on the interior only.

"Medium-brown" glaze compares to Munsell color notation 7.5YR 4/4.

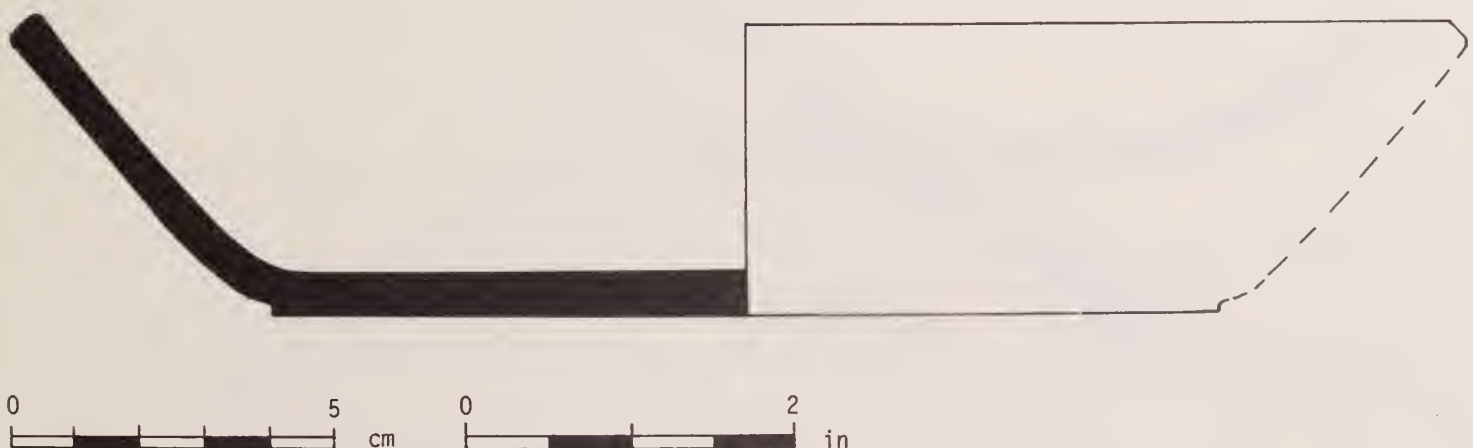


Figure 93

accession #: 7737

shape: pan

type: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: southwest dump

discussion: The vessel is glazed on the interior only.
"Chocolate-brown" glaze compares to Munsell
color notation 10YR 4/4.



Figure 94

accession #: 7734

shape: pan

type: redware

decorative technique: undecorated

date range of manufacture 18th or 19th century

archaeological provenience: southwest dump

discussion: The vessel is glazed on the interior only.
"Yellowish-brown" glaze compares to Munsell
color notation 10YR 5/6.

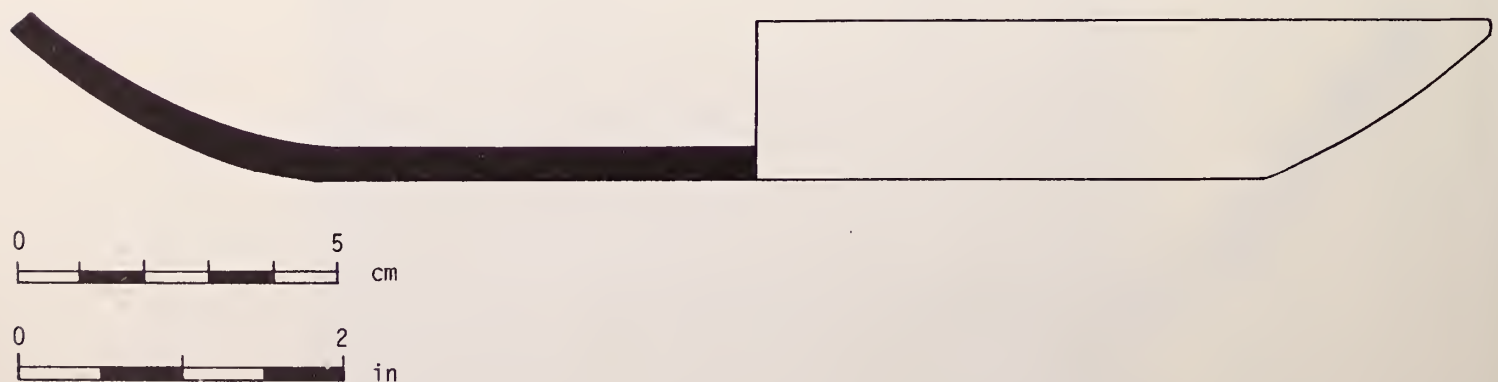


Figure 95

accession #: 7732

shape: pan

type: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: southwest dump

discussion: The vessel is glazed on the interior only.

"Greenish-brown" glaze compares to Munsell

color notation 2.5Y 4/4.

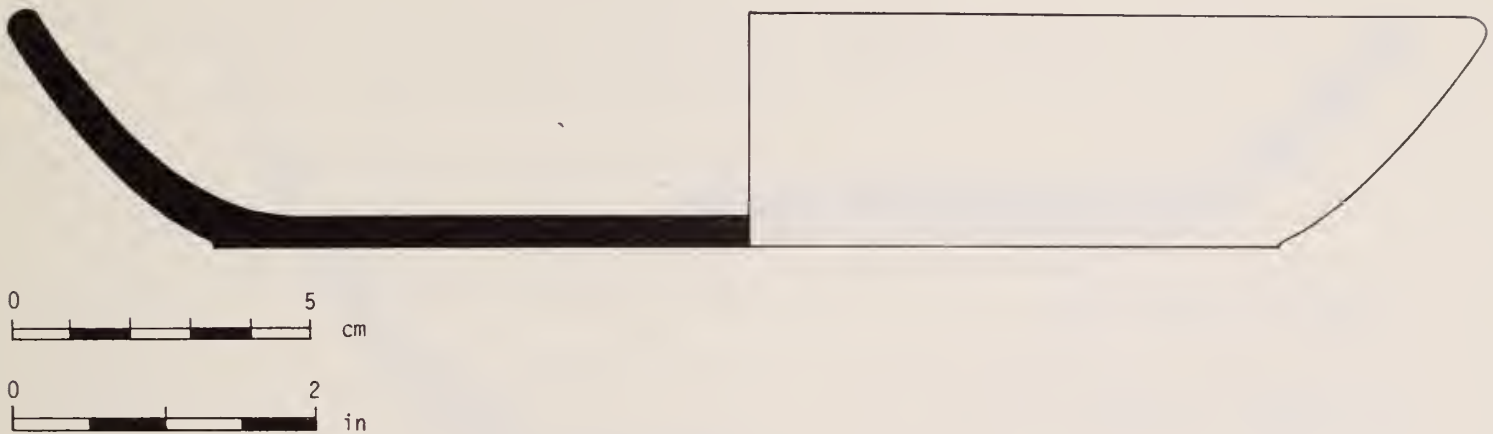


Figure 96

accession #: 7735

shape: pan

type: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: southwest dump

discussion: The vessel is glazed on the interior only.

"Rust color" glaze compares to Munsell color

notation 5YR 4/6.



Figure 97

accession #: 7724

shape: pan

type: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: southwest dump

discussion: The vessel is glazed on the interior only.
"Greenish-brown" glaze compares to Munsell
color notation 2.5Y 4/4.



Figure 98

accession #: 7726

shape: pan

type: redware

decorative technique undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: southwest dump

discussion: The vessel is glazed on the interior only.
"Cinnamon" glaze compares to Munsell color
notation 7.5YR 5/6.

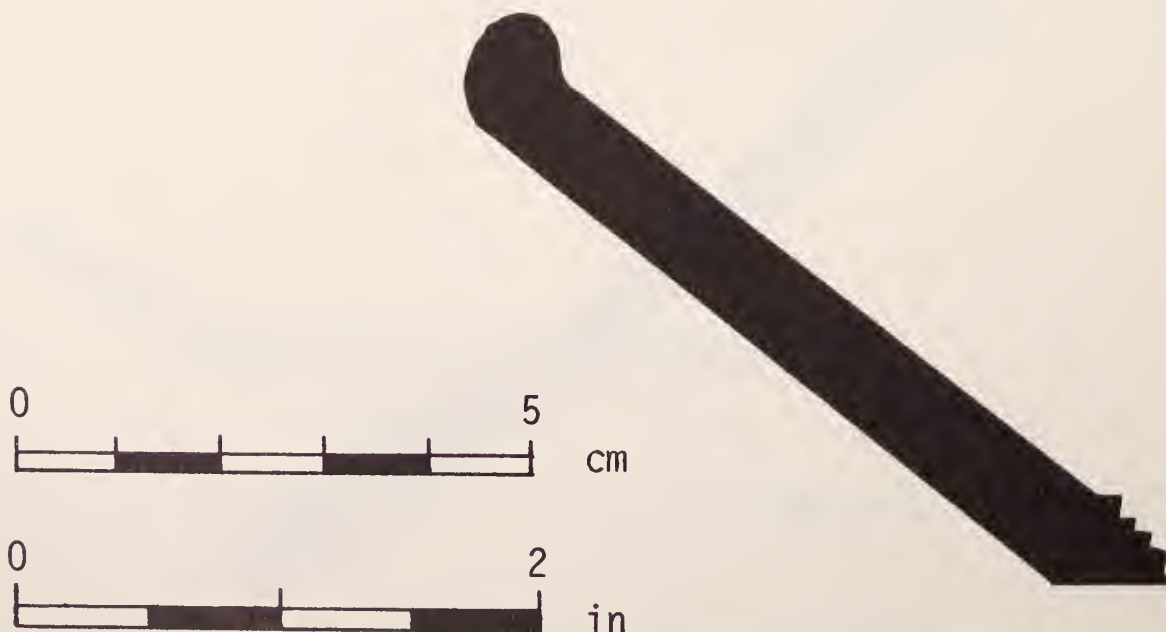


Figure 99

accession #: 7725

shape: bowl

type: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: southwest dump

discussion: The vessel is glazed on the interior and exterior. "Greenish-brown" glaze compares to Munsell color notation 2.5Y 4/4. The vessel is thinly turned.

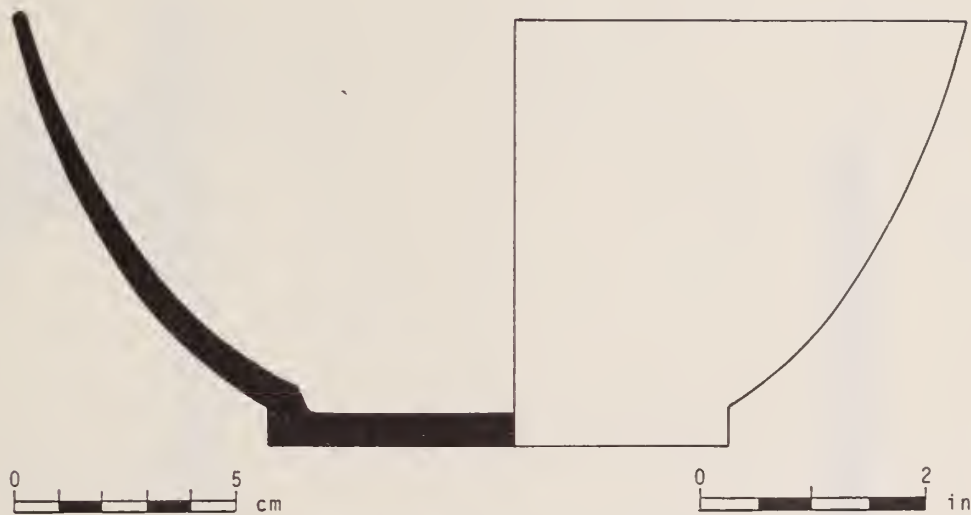


Figure 100

accession #: 7739

shape: bowl

type: redware

decorative technique: undecorated

archaeological provenience: southwest dump

discussion: The vessel is glazed on the interior and exterior. "Reddish-brown" glaze compares to Munsell color notation 5YR 4/4. The vessel is thinly turned.

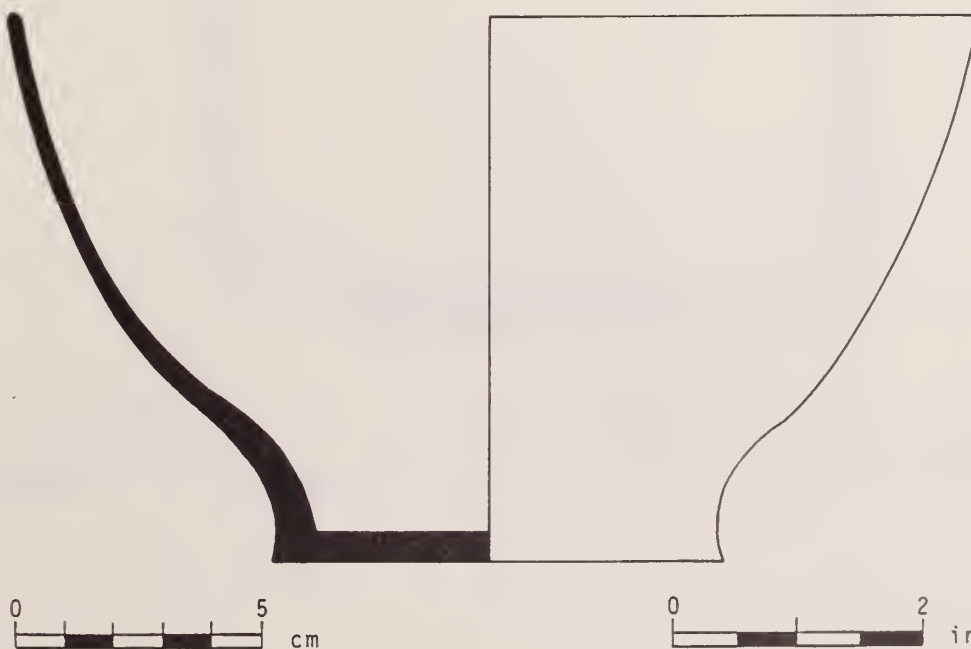


Figure 101

accession #: 7723

shape: mug

type: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: southwest dump, cellar

discussion: The vessel is glazed on the interior and exterior. "Dark brown" glaze compares to Munsell color notation 5YR 3/2.

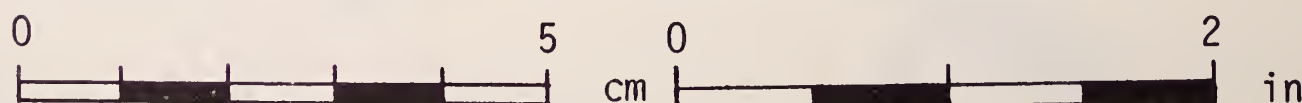
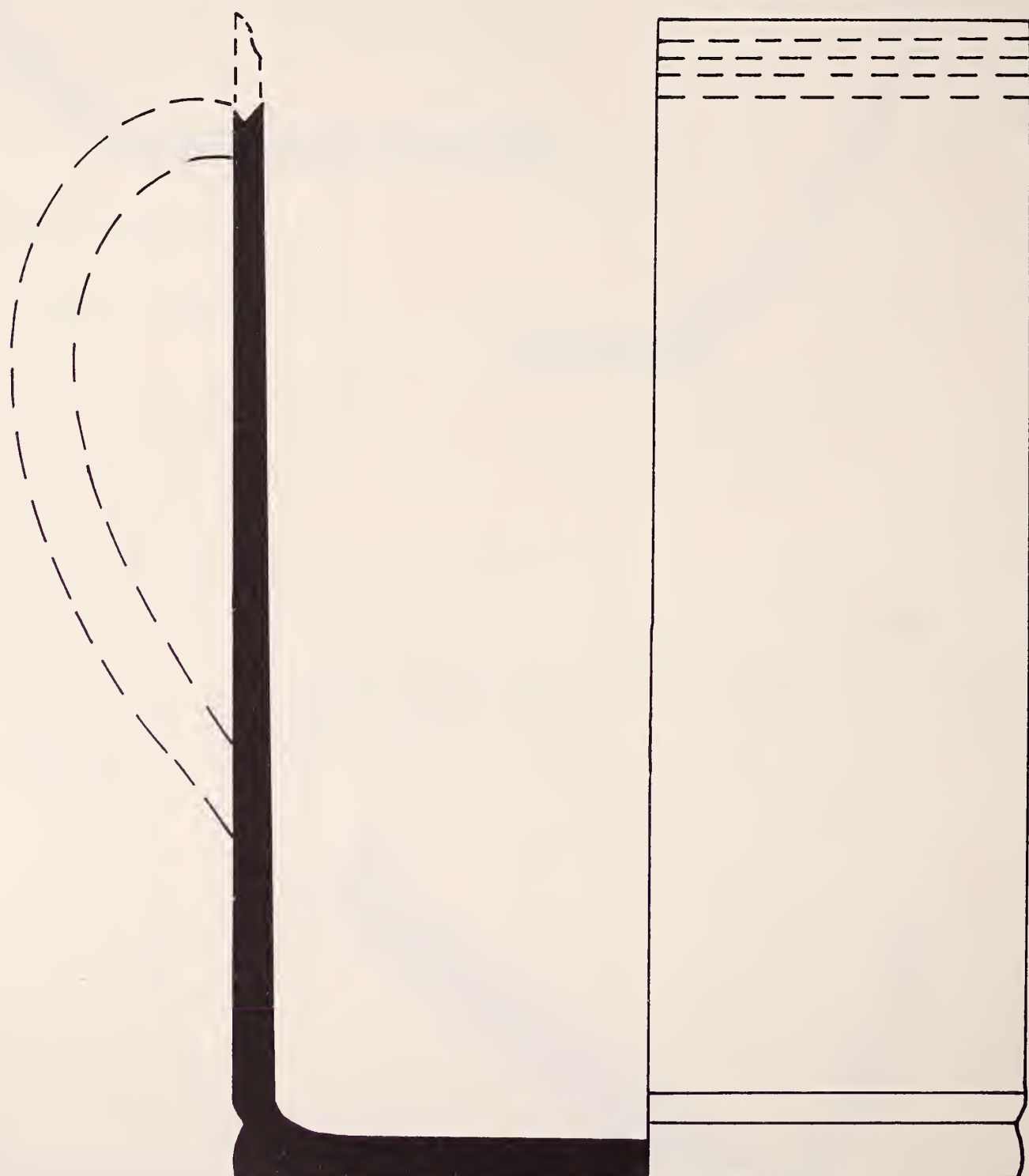


Figure 102

accession #: 7720

shape: mug

type: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: southwest dump

discussion: The vessel is glazed on the interior and exterior. "Black" glaze compares to Munsell color notation 5YR 2/1.



Figure 103

accession #: 7727
shape: teapot (lid)
type: redware
decorative technique: undecorated
date range of manufacture: 18th or 19th century
archaeological provenience: southwest dump
discussion: The vessel is glazed on the interior and exterior. "Dark brown" glaze compares to Munsell color notation 10YR 2/1.

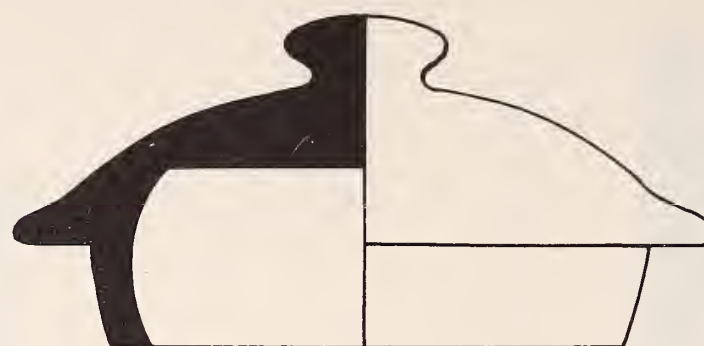


Figure 104

accession #: 7721
shape: teapot (lid)
type: redware
decorative technique: undecorated
date range of manufacture: 18th or 19th century
archaeological provenience: cellar
discussion: The spout and lid are glazed on the interior and exterior. "Dark brown" glaze compares to Munsell color notation 10YR 2/1.

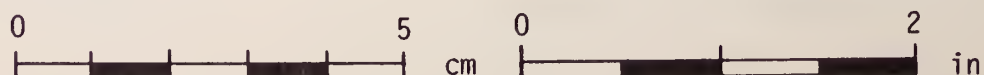
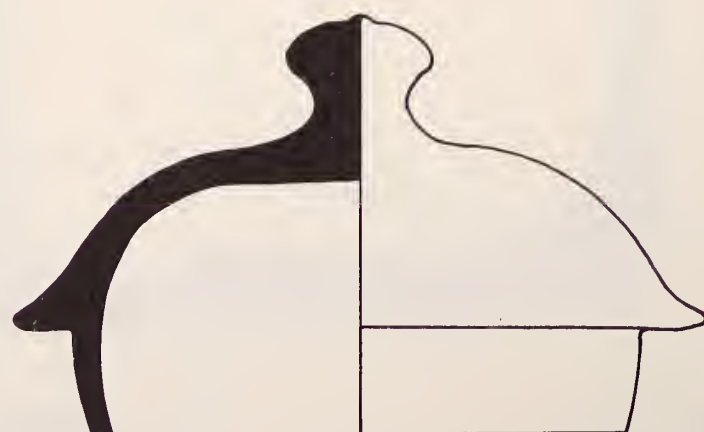


Figure 105

accession #: 7546

shape: jug

type: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: well

discussion: The vessel is glazed on the interior and exterior. "Dark brown" glaze compares to Munsell color notation 10YR 2/1. After reconstruction, the vessel lacks only a few small sections of the body.

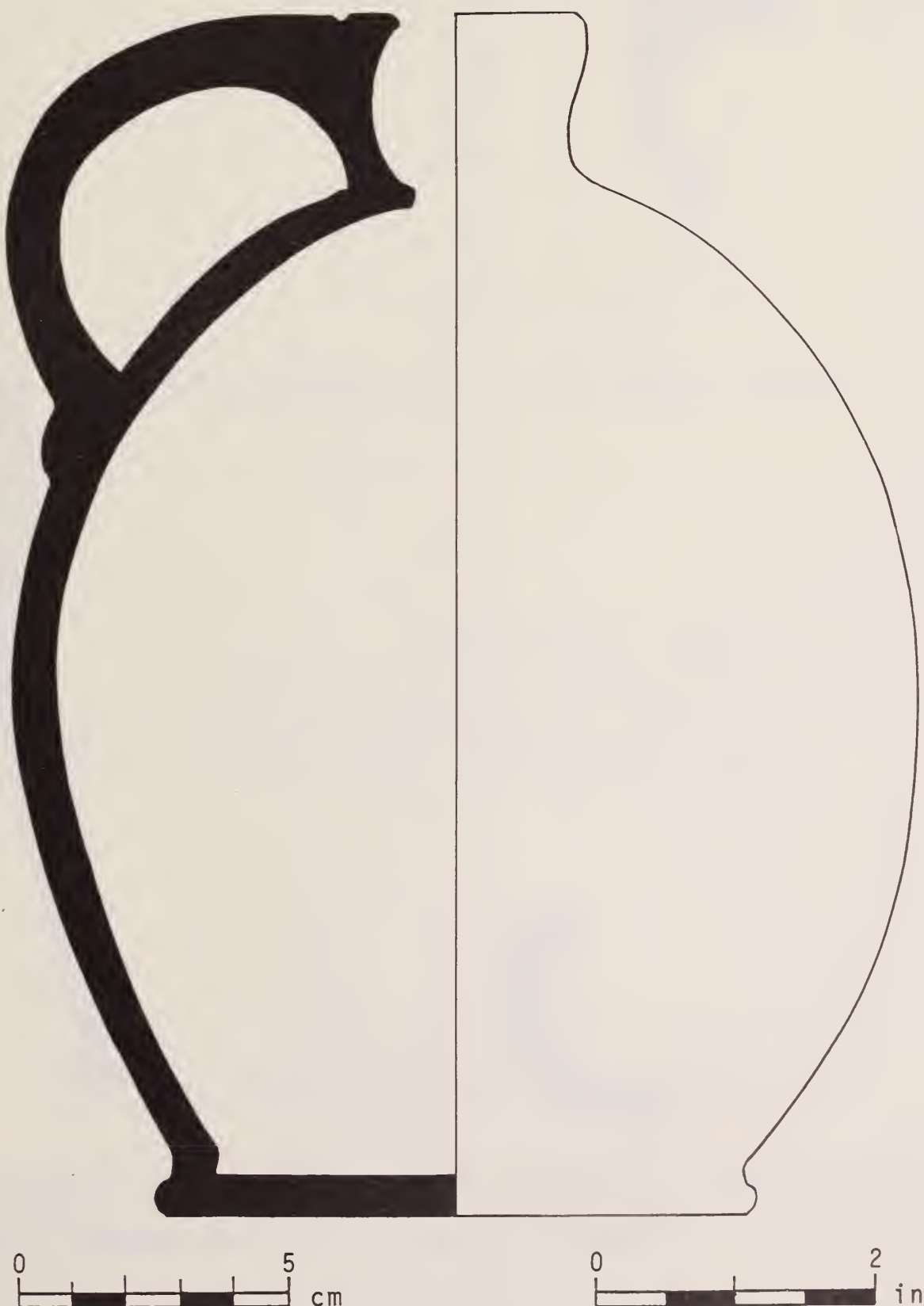


Figure 106

accession #: 7738

shape: jug

type: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: southwest dump

discussion: The vessel is glazed on the interior and exterior. "Dark brown" glaze compares to Munsell color notation 10YR 2/1.

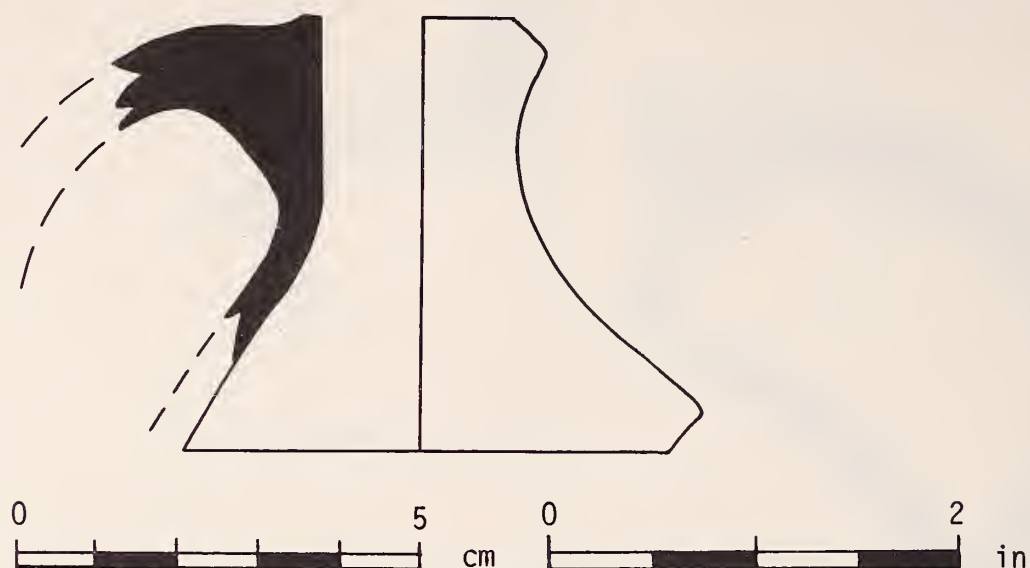


Figure 107

accession #: 7722

shape: jug

type: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: southwest dump

discussion: The vessel is glazed on the interior and exterior. "Dark brown" glaze compares to Munsell color notation 10YR 2/1.

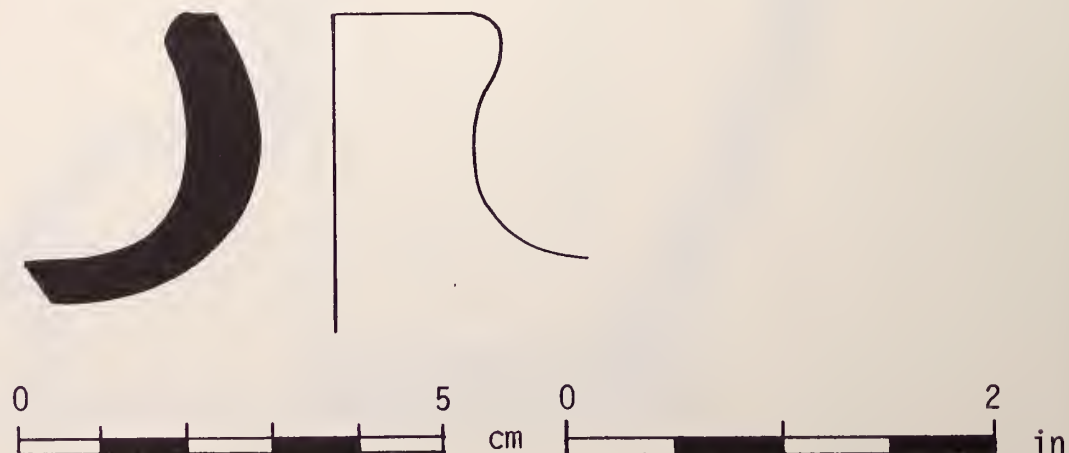


Figure 108

accession #: 7730

shape: pot

type: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: well, southwest dump, cellar

discussion: The vessel is glazed on the interior only.

"Reddish-brown" glaze compares to Munsell color notation 5YR 4/4.

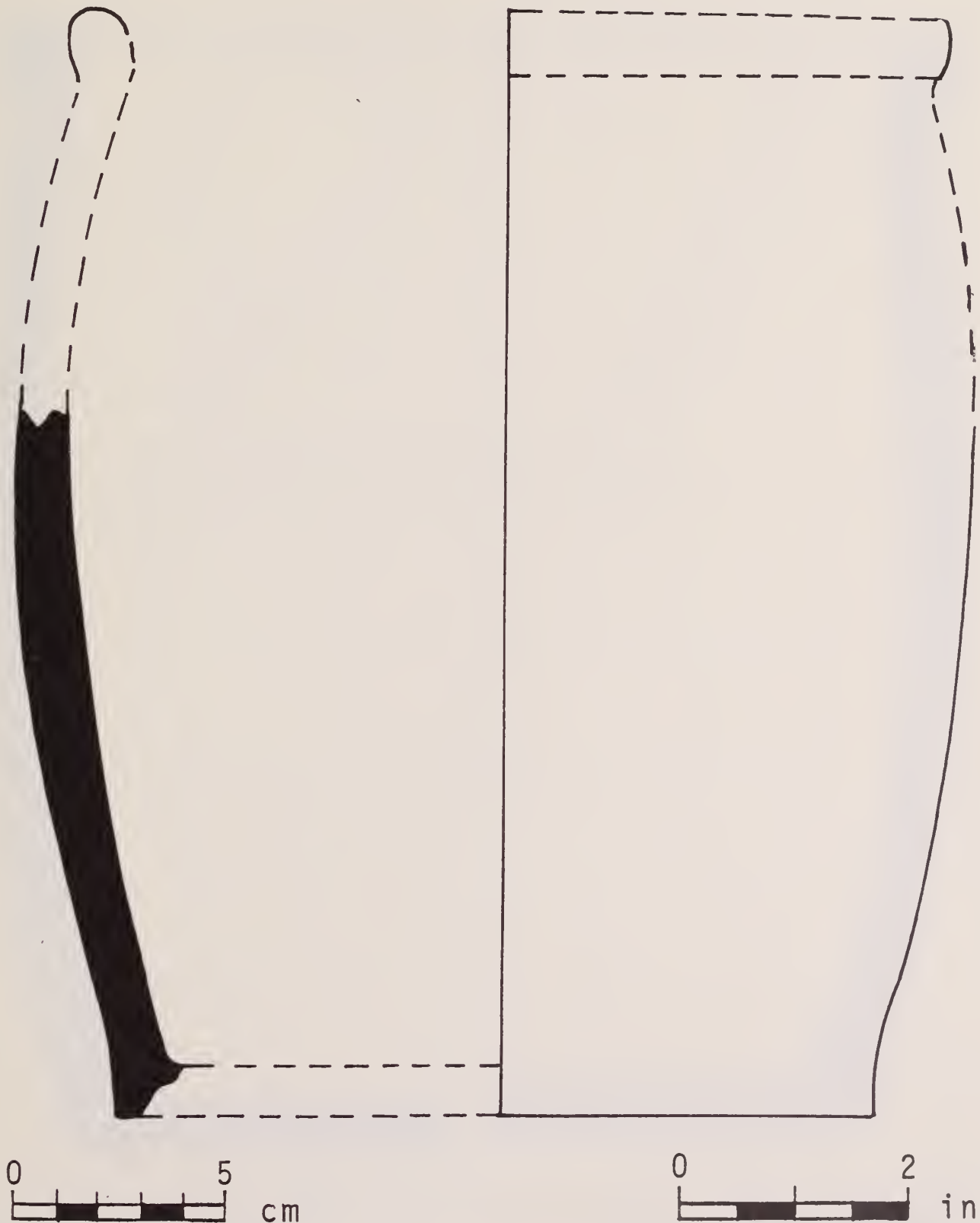


Figure 109

accession #: 7544

shape: pot

type: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: well

discussion: The vessel is glazed on the interior only. "Cinnamon" glaze compares to Munsell color notation 7.5YR 5/6. The vessel is complete after reconstruction.

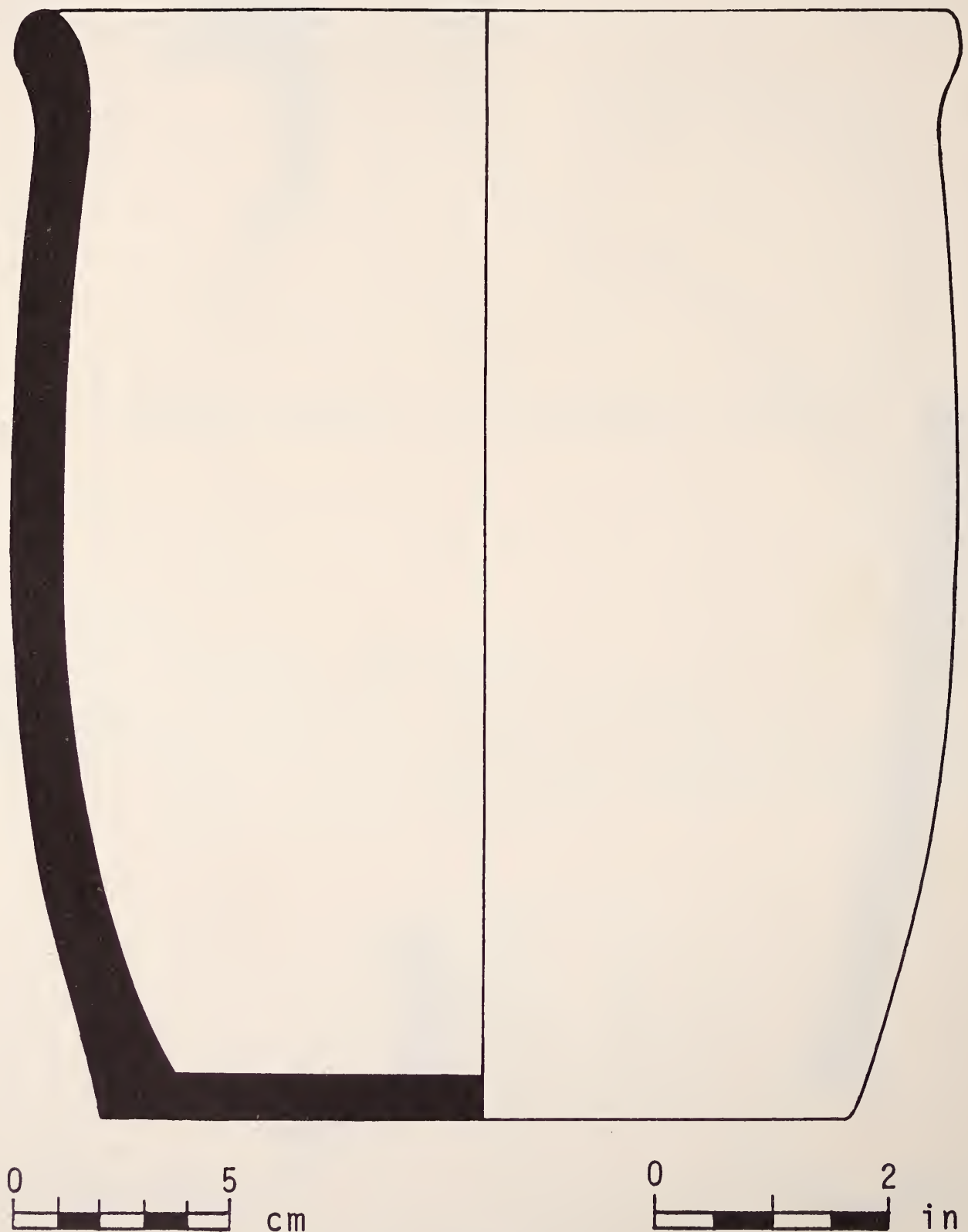


Figure 110

accession #: 7731

shape: pot

type: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: well, southwest dump, cellar

discussion: The vessel is glazed on the interior only.

"Cinnamon" glaze compares to Munsell color notation 7.5YR 5/6.

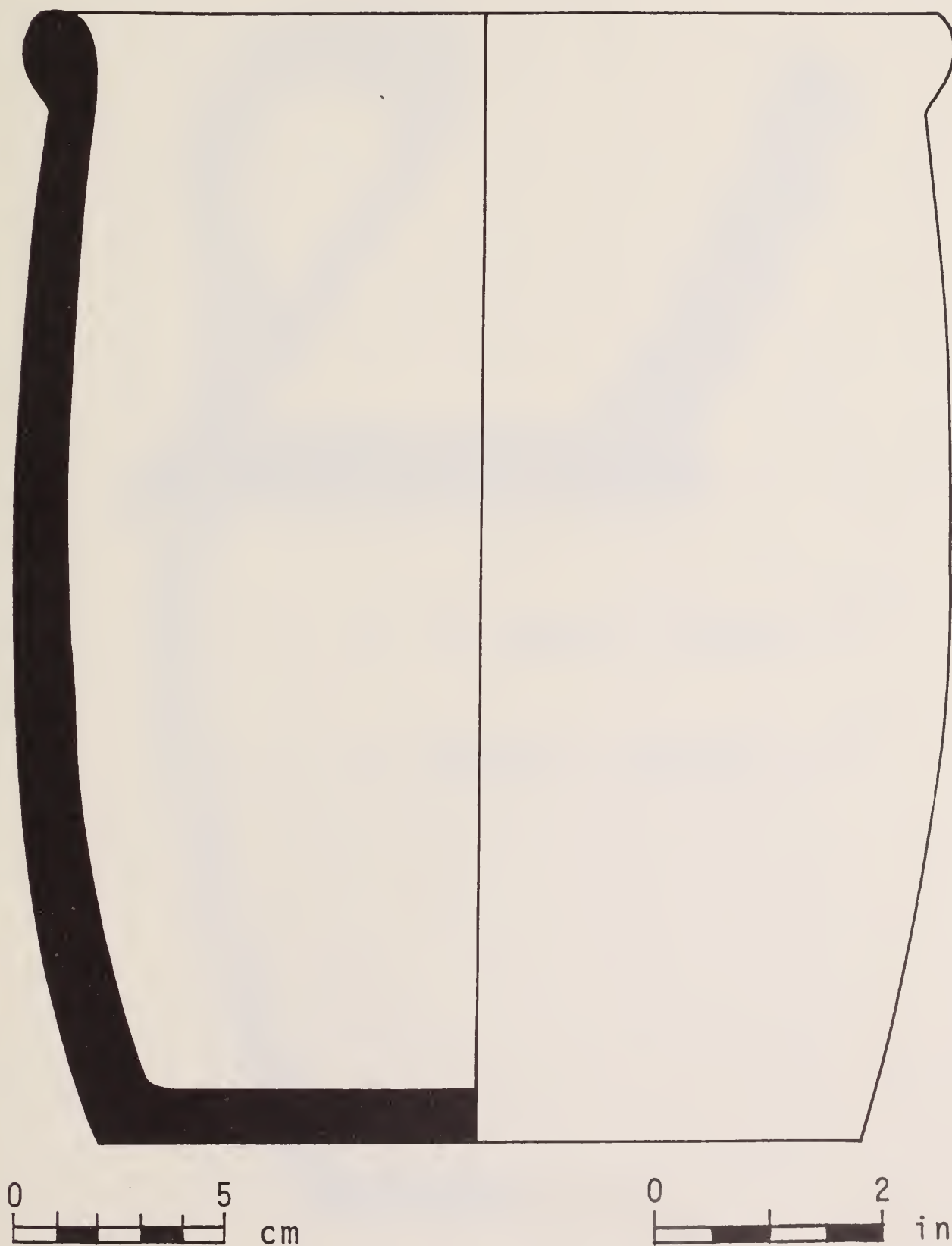


Figure 111

accession #: 7729

shape: pot

thpe: redware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: southwest dump

discussion: The vessel is glazed on the interior only.

"Medium-brown" glaze compares to Munsell color notation 7.5YR 4/4.



Figure 112

accession #: 7543

shape: jug

type: local stoneware

decorative technique: undecorated

date range of manufacture: 18th or 19th century

archaeological provenience: well

discussion: The vessel is glazed on the exterior only.
"Beige" glaze compares to Munsell color notation 2.5Y 7/4. The vessel is unbroken.

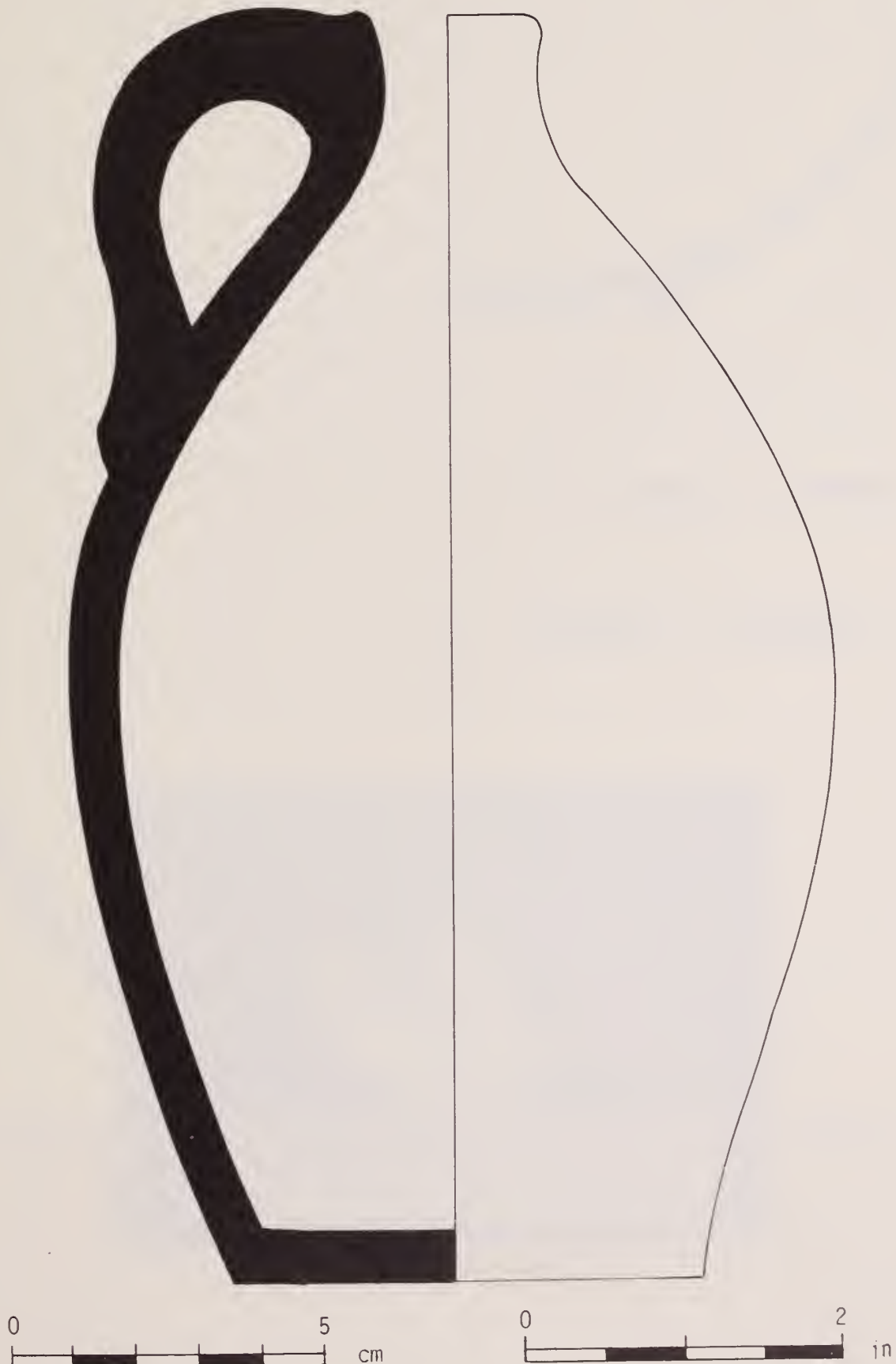


Figure 113

accession #: 7570

shape: saucer

type: Chinese porcelain

decorative technique: overglaze handpainted

date range of manufacture: pre-1970 (Mountford p.c. 1976)

archaeological provenience: southwest dump

discussion: "Drab-brown" decorative motif compares to Munsell color notation 10YR 4/2 (see photo).

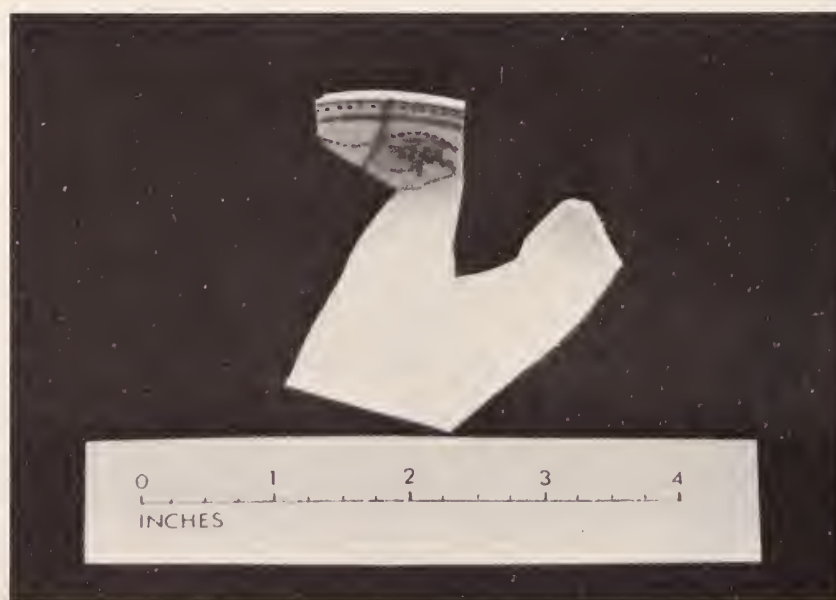


Figure 114

accession #: 7622

shape: bowl

type: Chinese porcelain

decorative technique: overglaze handpainted

date range of manufacture: pre-1790 (Mountford p.c. 1976)

archaeological provenience: southwest dump, well

discussion: The two parallel, solid rim bands are "purple," as is the motif below and touching the lower band. The color compares to Munsell notation 2.5RP 4/10. The "red" dots between the bands compare to 7.5R 4/10. The same decoration also appears on the interior of the rim (see photo). The solid band around the base is "red," while the dots are "purple"; these also compare to 7.5R 4/10 and 2.5RP 4/10, respectively. The vase is "orange," as is the ribbon trailing from the left side of its base. The petals with the "dark-blue" dots inside are also "orange." This color compares to notation 2.5YR 6/14. The "dark-blue" dots compare to 5PB 2/6, as does the ribbon trailing from the lower right side of the vase. At the mouth of the vase is a round object, "red" in color. This compares to 7.5YR 4/10. The remaining elements of the floral arrangement are "green," and compare to Munsell notation 2.5GY 6/12. The vase and floral motif also appear on the opposite side of the bowl.

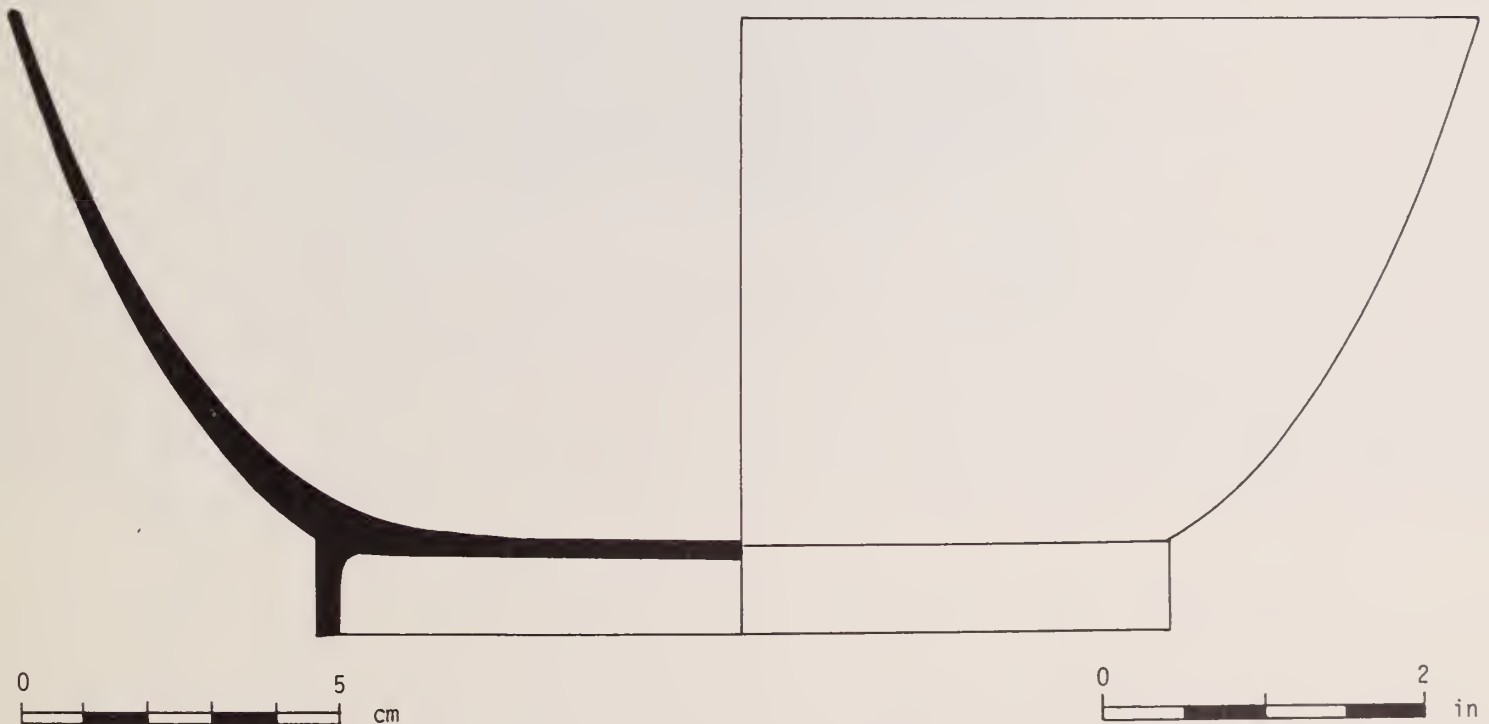


Figure 115

Photo, vessel 7622



Table 4
List of vessels according to shape and type

	plates	bowls	cups	saucers	mugs	pitchers	teapots	pans	pots	jugs	total
delftware		2									2
creamware	9	12	5	6	1	2					35
pearlware	16	4	12	16	2	1					51
hardwhite ware						1					1
jackfield ware							1				1
redware		2			2		2	7	4	3	20
stoneware										1	1
porcelain		1		1							2
total	25	21	17	23	5	4	3	7	4	4	113

ARCHAEOLOGICAL VISIBILITY OF AFRO-AMERICANS

In this section I discuss the tangible, material ways in which Afro-American culture of the late eighteenth and nineteenth centuries has been perceived in the archaeological record. My premise is that sites of known Black occupancy will reveal patterns of material culture distinctive of Afro-American behavior. While the exact relationships between African culture and Afro-American behavior are difficult to determine from an archaeological situation, one can examine the relationships among and between different classes of material items on Afro-American sites for distinctive patterns.

Such patterns might be discernible on nineteenth century sites for the persistence of African cultural traits among Black Americans has long been recognized. Elements of present-day Afro-American speech, music, dance, and diet have been identified as African in origin (e.g., Blassingame 1972; Garrett 1966; Lomax 1970). It is likely that during the eighteenth and nineteenth centuries such elements were more pronounced than today. As Blassingame writes:

The most remarkable aspect of the whole process of enslavement is the extent to which the American-born slaves were able to retain their ancestors' culture (1972:39).

Upon initial examination, the ceramics as well as other cultural materials retrieved from Black Lucy's Garden appear identical to those from Anglo-American sites. Yet, when compared to recent findings from other Afro-American sites, these materials are seen to fit patterns not previously observed on sites of Anglo-Americans. Studies by both John Otto (1975; 1977) and James Deetz (1977) examine patterns of material remains on Afro-American habitation sites. The theoretical questions asked differ, and, therefore, the methodological approaches; however, it is worthwhile to look at how their studies relate to that of Black Lucy's Garden in order to establish behavioral patterns which may be unique to Afro-American habitation sites.

Ceramic and Faunal Remains

In his excellent study of status differences among planters, overseers, and slaves at Cannon's Point Plantation in Georgia, John Otto (1975; 1977) demonstrated a significant correlation among social status, shape of ceramic vessels, and dietary habits.

With respect to items of ceramic tableware, Otto found that serving bowls constituted 44%, 24%, and 8% of the total tableware on the slave, overseer, and planter sites,

respectively. Conversely, he found that items of serving flatware (i.e., plates and soup-plates), comprised 49%, 72%, and 84% of the total tableware from the slave, overseer and planter sites, respectively (Otto 1977:106).

Ceramic items apparently were issued to both slaves and overseers by the planter family (Otto 1977:100). Knowledge of the diet of the former probably influenced the items provided.

Documents indicate that both slaves and overseers ate pottages and liquid-based stews of meat and vegetables, while the planter family ate roast meats and vegetables prepared individually (Otto 1977:104).

The zooarchaeological data support the documentary information. Remains of cattle, sheep, and hogs from the planter's kitchen reveal saw marks indicative of purposeful butchering to produce roasts. At the slave and overseer sites none of the bones has saw marks. Instead, these remains are chopped and split open (Otto 1977:104).

The extent to which the planter family influenced the diet of the slaves and overseers is uncertain. Food may have been issued or purchased (Otto 1977:103). Nevertheless, it is clear that the slaves and overseers ate stews from serving bowls, while the planter family ate roasts from flat tableware.

Although Black Lucy's Garden was occupied by a freed northern Black, striking functional and morphological similarities exist between the archaeological data from this site and that from the Cannon's Point slave site.

The minimum number of reconstructed ceramic vessels from the Black Lucy site is 113. Of these there are 49 items of tableware. Following Otto (1977), tableware is divided into serving bowls, flatware, and other shapes (e.g., tureens, pitchers). This classification reveals 20 serving bowls, 25 flatware vessels, and 4 other tableware vessels. Thus, serving bowls represent 41% of the total tableware, while flatware and other shapes comprise 51% and 8% respectively.⁹

In terms of faunal remains, 82% of the cattle, sheep, and hog remains is chopped and cleaved open, suggesting that stews, not roasts, are the main bill of fare.

9. It is also noteworthy that teawares constitute a substantial 38% of the ceramic assemblage.

The patterns of ceramic shapes and faunal remains observed at Cannon's Point and Black Lucy's Garden are repeated at the Parting Ways site. Excavated by James Deetz, Parting Ways is a late 18th and 19th century rural community of four families of freed slaves in Plymouth, Massachusetts (Deetz 1977).

A count of the minimum number of ceramic vessels, reveals 81 items of tableware (Baker 1976). These include 43 serving bowls, 37 flatware vessels, and 1 pitcher. Serving bowls, flatware, and other shapes comprise 53%, 46% and 1% of the total tableware, respectively (see table 5).

Moreover, without exception, all of the faunal remains from Parting Ways are chopped, not sawed (Deetz 1977:152).

Although affiliation of the above patterns to African cultural elements is unclear, the presence of serving bowls exceeding 40% of all tableware, plus chopped faunal remains approaching 100% of all such remains, appear distinctive of Afro-American sites, both slave and free.

Architecture

Certain architectural features, which can be recovered through archaeological investigation, suggest the presence of an Afro-American building tradition.

Excavation at Parting Ways revealed at least three undisturbed architectural features—one cellar hole, and two sets of footing stones—associated with the Black occupants. The consistent dimension of these units was 12 feet, and not the standard Anglo-American 16 feet (Deetz 1977:144-149).

The 12-foot dimension, as Deetz notes (1977:150-151), assumes great significance in light of John Vlach's recent research on shotgun houses in the American South and in Haiti, and on West African house types. Vlach (1976) has identified the shotgun house as a legitimate Afro-American architectural form. This is especially important since architectural units at Parting Ways strongly resemble shotgun houses in both floor plan and dimension. The 12-foot module, then, may represent a distinctive Afro-American architectural tradition.

If such a tradition existed, one might expect to observe its remains on sites of other Afro-Americans. Well within the 12-foot range is housing of freed slaves living in Charleston, South Carolina. The description below is taken from an article entitled "Freed Blacks in Charleston, S.C." which appeared in The New York Tribune, June 30, 1869:

The door was less than 5ft high and it was the only entrance for light. The room was about 10ft square with an earth floor; there was a fireplace made of sticks and clay...and there were three beds made box shape of boards (p.2).¹⁰

Lucy also lived in a small cottage. Its construction was probably influenced by her desires and tastes, as well as by the modest amount she had to spend. The humble quality of the dwelling may be indicated by its absence from the 1830 map of Andover (Dorman 1830).

As previously noted, Lucy's cottage burned soon after her death, and there was no further occupancy of the location of her dwelling. Excavation of the undisturbed cellar showed that it was approximately square. The sides varied from 10 feet 6 inches to 11 feet 6 inches, while the walls varied in thickness from 18 to 25 inches (Bullen and Bullen 1945). Lucy's cottage clearly fits the 12-foot pattern.

Conclusion: Alternative Interpretations

Two features make Black Lucy's Garden distinctive: 1) the site was occupied by an Afro-American, and 2) this individual was poor. Similarly, Parting Ways was occupied by needy Blacks (Deetz 1977:140-142). The issue, then, is that the patterns visible in the archaeological record may be reflecting poverty and not the presence of Afro-Americans.

For example, as John Otto demonstrated, the same pattern of faunal remains and, to a lesser extent, of ceramic vessels was present at both plantation, slave, and overseer sites. Since the overseers were white but of modest economic means (Otto 1977:92), as were the slaves, the similarities in faunal remains and ceramics at the slave and overseer sites may be a function of their shared economic conditions.

Presently, 12-foot architectural units, ceramic serving bowls, and chopped faunal remains provide the clearest archaeological visibility of late 18th and 19th century Afro-Americans. Only research on sites of poor whites, however, will substantiate fully the interpretive value of these three types of data.

10. See appendix 2 for further information about nineteenth century Black housing.

Table 5

Percentages of serving bowls, serving flatware and other tableware shapes within the total tableware assemblage.

	Slave cabin Cannon's Point Plantation	Black Lucy's Garden	Parting Ways
% serving bowls	44	41	53
% serving flatware	49	51	46
% other tableware shapes	7	8	1

APPENDIX 1

Lucy Foster's support from the Andover Overseers of the Poor prior to January 1844.

January 17, 1827	An order to Thomas Manning for wood delr'd Lucy Foster. \$4.00.
February 4, 1827	An order to Thomas Manning for wood delr'd Lucy Foster. \$4.00.
December 1, 1828	An order to Joshua Ballard for wood delr'd Lucy Foster. \$4.00.
February 18, 1830	An order to Capt. Stephen Abbot for supplies furnished the poor...Lucy Foster. \$4.00.
November 10, 1830	An order to Capt. Joshua Ballard for wood delr'd Lucy Foster. \$11.00.
February 25, 1833	An order to Joshua Ballard for wood delr'd Lucy Foster. \$1.75.
December 9, 1833	An order to Joshua Ballard for wood delr'd Lucy Foster. \$6.12.
February 2, 1834	An order to Capt. Joshua Ballard for wood delr'd Lucy Foster. \$10.39.
January 4, 1835	An order to Capt. Joshua Ballard for wood delr'd Lucy Foster. \$8.27.
January 2, 1837	Order to Joshua Ballard for supplies furnished Lucy Foster. \$5.50.
January 6, 1837	An order to Joshua Ballard for wood delr'd Lucy Foster. \$10.00.
October 2, 1837	An order to Joshua Ballard for wood delr'd Lucy Foster. \$5.44.
October 1, 1838	An order to Joshua Ballard for wood delivered Lucy Foster. \$4.78.
February 4, 1839	An order to Joshua Ballard for supplies furnished Lucy Foster. \$2.03.
December 2, 1839	Order to Joshua Ballard for wood to Lucy Foster. \$16.00.
October 22, 1840	An order to Joshua Ballard for supplies furnished Lucy Foster. \$18.74.

- January 9, 1842 An order to Joshua Ballard for supplies
furnished Lucy Foster. \$22.82.
- January 2, 1843 An order to Joshua Ballard for wood and
supplies for Lucy Foster. \$9.23.
-

APPENDIX 2: A Description of 19th century southern Black
Housing

Further information about housing of free 19th century southern Blacks is found in an article entitled "Negro Civilization" which appeared in The New York Tribune, July 6, 1877:

The ordinary negro cabin, such as one sees all over the southern states is a small hut of pine logs or rough boards, roofed with shingles split out with an axe. It contains only one room, with a rude fireplace that terminates in a stick-and-mud chimney; a door in front, and another in the rear, and one or two square holes for windows, closed at night and in cold weather with wooden shutters (p.8).

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